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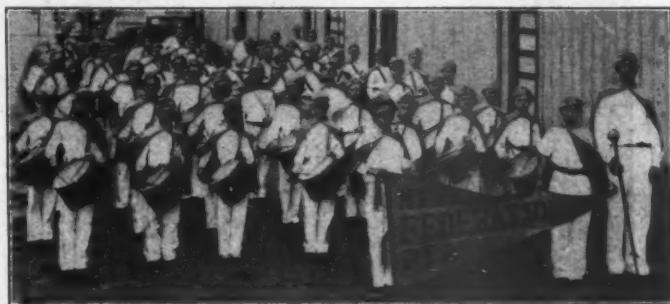
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The School Musician

BAND AND ORCHESTRA

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The Little Music Master's Classroom

Greetings! The Classroom will now take up its studies for this month—delving into the intricacies of harmony and learning how its influence was gradually brought to bear upon the development of music through the ages.

The school year will soon be to a close and it has occurred to THE LITTLE MUSIC MASTER that you might like a resume of the year's work in these columns. If you would, write and tell him so that it may be prepared and a series of exam questions made ready to test your knowledge and memory. Next month we continue the study begun in our Classroom this month and we will find just how harmony has affected our lives of today—even to the extent of having to do with historic events.

Can you answer these?

1. What is the link that connects all tones of a composition?
2. How did the music of the Middle Ages differ from that of the first ten centuries of the Christian era?
3. How did the descantus influence musical rhythm?

Before you give up in despair, turn to page 33 and after studying the lesson, these questions will be easy.

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Turn to page 33 NOW and Mail your Subscription

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The Editor's Page

Chicago Conference Fares Reduced

BEFORE starting for Chicago you should purchase from your local ticket agent your round-trip railroad ticket, at one and one-half fare. In order to do this, you must have an official certificate, which the treasurer will send you on receipt of your dues.

Round trip tickets will be sold on the certificate plan from March 20 to 26 inclusive; and before being honored for return passage, the return portion must be validated at Chicago by agents at the regular ticket offices of the lines over which the tickets read into Chicago, from March 24 to April 3 inclusive, when validated, tickets will be good for return, leaving on any day within the final limit; the passenger must, however, reach the original starting point within the transit limit shown on the ticket, but in no case later than midnight of April 3, 1930.

In addition, the carriers have authorized one and three-fifths fare for the round trip on Identification Certificates (obtainable from your local agent) with return limit of thirty days from date of sale, selling dates and other conditions being the same as will apply in connection with the fare and one-half basis. It will be necessary for you to indicate to your local ticket agent the type of ticket you desire—that at one and one-half fare for the short limit, or that at one and three-fifths fare with limit of thirty days from date of sale.

Council to Give Research Findings

THE National Research Council of Music Education will meet in Chicago for the two days prior to Conference week. The chairman, Edward B. Birge, announces the following topics which the Council will consider and on several of which will report its findings to the Conference: Competitive and cooperative music meets; New practices and experiments in music education; Costs of music education, both relative and absolute; Certification of music teachers; The high school's course in music; Procedure for making a survey of music in the public schools; Determination of knowledge or understanding regarding music and education; Songs every child should know.

Elman as a First-Desk Man

SO many things could go wrong in a broadcasting studio—sometimes they do. Heroic feats are always being performed in emergencies, and radio people are well known to be alert and resourceful. But what could be done if an hour had already started and the star performer was mysteriously absent?

Panicky thoughts raced through John S. Young's mind when he thought that just that contingency had arisen the other night. He was about to announce Mischa Elman as the featured artist in one of the RCA Victor programs in an NBC Studio, when he looked around—no Elman in sight. Hurriedly the announcer made a tour of the studio. The orchestra was just finishing its first number, and as Mr. Young reached the conductor's side, he glanced at the first violin section.

There, seated in the front row, his eyes fixed on Nathaniel Shilkret, his face a study in cherubic sweetness, was Elman, playing with all his heart and soul the Mozart Scherzo—a first-desk man.

How Do You "React" to This?

MORE and more are advertising terms creeping into parlance of music. We went the other day to listen to young high school singers show what they had learned in class training, and we were told that schools must be made "voice-conscious."

"They (schools) are already orchestra-conscious," said Frederick D. Haywood, chairman of the committee of the American Academy of Singing Teachers, which promoted this event.

From the tenor of that meeting, which was held in Aeolian Hall, New York City, we should say that Mr. Haywood and the Academy were in a fair way to get their wish. Twelve young singers, most of them in their late teens, stood up and sang with aplomb. Four of them came from Newtown High School in Flushing, introduced by Cornelius I. Valentine, music head; four from the Providence High School, where Walter H. Butterfield is music director; and four from the Rochester High School, presented by Alfred Spouse, city director of choral music.

No high flights of coloratura or bravura were attempted. For the most part, these young tenors, sopranos and voices of other registers delved only into familiar song literature from Mendelssohn to Curran. Listeners found the idea highly commendable.

Whether or not these beginners take on a professional career, they will have learned to love music, the champions of the movement contend. At least they are substituting "The Trumpeter's Song" for "Baby Where Are You Now?" And if professionalism is their goal, teachers will find tilled soil all ready for the seeds of higher learning which they wish to plant.

That's what was meant by "voice-conscious." The sponsors of the idea certainly succeeded in breaking down "sales resistance."

Composing in the Thirteenth Sound

ANTON Rovinsky, pianist and composer, is at work on a composition for Julian Carillo, the Mexican musician, inventor of the system of the Thirteenth Sound, which employs musical intervals of quarter-tones, eighth-tones and sixteenth tones. In addition to the stringed instruments, on which these minute divisions of tone can be produced, the new music required new instruments: trumpets and horns with specially constructed valves, a three-stringed cello, an octavia and an arpacitera (harp-zither).

Always keenly interested in the latest developments, Mr. Rovinsky has during the last two years written several pieces in this finely split harmony, experimenting with this medium. The composition upon which he is now engaged is intended for performance by the Carillo ensemble next season. "In these days of hypersensitive nerves and sophisticated ears," he says, "we feel the need of more acute nuances of tone for the expression of poignancy than are provided by the familiar device of diminishing the chords in our diatonic system. At some future time music may be felt completely in a new and more subtle scale, and perhaps the Thirteenth Sound system is a forerunner."

St. Mary's Boys' Band made its first public appearance in the inaugural parade of Theodore Roosevelt. Since that time it has taken part in every inaugural parade. Babe Ruth, former student of the school, is a great booster for the band.



Tough Luck Be Hanged

PICTURE, if you can, a period in the aftermath of the Civil War. A state of extreme poverty has settled down over the face of the land. Homes without number have been left fatherless. Destitution stalks the highways of a war-ridden republic. The war orphans of the North and the South wander at the mercy of the very destitution of which they are a part.

Into this picture came St. Mary's Industrial School of Baltimore, Maryland, organized in 1866 by Archbishop Spalding for the lofty purpose of taking care of some of those boys whose fathers had made the supreme sacrifice in the name of justice and in order that the black men of the South might be free to live more useful and independent lives.

Now, the Xaverian Brothers who were engaged at the very beginning to manage and operate this school had for

How St. Mary's Boys' Band of Baltimore came back after a tough break with ol' demon fire, and sifted musical dividends from ashes

their time a very abnormal appreciation of the value of music to the child mind. One of their first considerations in the direction of character building was the organization of a band, and although this ideal was not fully realized until 1884, it has since remained one of the most treasured works of the school and the center around which the entire cultural significance of the institution revolves.

It was in November of that year that Professor Holland was called in to teach the boys music and gave his first lesson to some sixteen youthful bandmen. At the end of two years the

psychological effect of their music study on these now nineteen members of the band loomed up so big as an important factor in the development of their unfolding minds, that the Board of Trustees recorded a special vote of thanks to Professor Holland and dedicated them-

selves unreservedly to the ideals which prompted the formation of this band.

Every student of today who has gathered from his history a fair impression of the mindedness of the pedagogue of forty-five years ago will appreciate the triumph of this endorsement. It marked one of the first steps in the escape of benighted understanding as to the relative educational value of music and "the three R's."

The following year Professor C. F. Sorg came to take charge of musical instruction at St. Mary's Industrial School. Professor Sorg had to make a fresh start because all of the boys of

By Nelson Stanbowich, Class '30

the original band were now graduated and had gone to their homes to begin their lives as useful citizens. The early records of the school show that Professor Sorg did wonderful work and in 1889 Baltimore saw its first uniformed band of school boys, now numbering 32 pieces.

Professor J. A. Linhard was next in line of authority and instruction over the boys, and later when Brother Pancratius, C. F. X., became mentor of the music department, these two men worked together to expand the musical activities of the school by organizing a drum corps and an orchestra.

These enlarged activities are in fact responsible for the growing success that has attended music study at St. Mary's Industrial School since that time. Brother Pancratius was so delighted with the success and effect of the drum corps, that he was soon able to develop a full band of 54 pieces and to this day the roster has never fallen below that number.

From now on the three organizations began to enjoy outside engagements which are always a joy and an inspiration to the juvenile musician. At times the demand for their services were so great that Father Pancratius was obliged to split his three organizations into five in order to oblige and accommodate all who wished to be entertained.

It is now 1919. The showers of April are whispering signs of spring in the green lawns and budding foliage in the city of Baltimore. Seasonal repairs are in progress at St. Mary's Industrial School. The sparks are flying from some of the repair equipment and lo', before it is realized, a fire has kindled in the exposed timbers and is making rapid headway with disastrous intent.

Directly in the path of the fire is the band room—

And the next scene in our story shows the Cathedral of our dreams laid in ashes! Everything in the band room is destroyed. Instruments, uniforms and extensive library and all of the many effects of years' accumulation, many of which can never be replaced. An unkind sword of sorrow has pierced the heart of Brother Pancratius as he watches the thirty-five years of hard work going up in smoke. In fact, he was so deeply touched that his death followed two weeks later. And thus

ended the first period of St. Mary's Industrial School Band.

Brother Simon, C. F. X., originally of St. John's College, Danvers, Massachusetts, was the next to take charge of St. Mary's Industrial School Band. His job was not an easy one. He had to start all over again. Every material requirement of the band had been swept away, but Brother Simon was resourceful as a promoter, as well as a band director, and, within a few weeks after taking charge, he had the financial backing of the Baltimore B. P. O. E. Lodge No. 7 to provide not only the instruments of the best make but music and uniforms as well.

Encouraged by this hearty support, Brother Simon worked with stimulated energy and soon had the band back up to its original perfection. His plan was a little different. Instead of having three units he centered all of his interest on one band. He made his examinations for applicants very rigid and after admitting them, continued a rigorous training that developed a high standard of musical efficiency.

About three-fourths of the band enrollment each year is dispersed by graduations and those who are otherwise obliged to leave the school for progressive reasons. This necessitates the maintenance of a large preparatory class which numbers generally from a hundred to a hundred and fifty beginners. These beginners must apply to Brother Simon in person and if they show the necessary qualifications of a musician, are admitted. Every boy is given every possible opportunity and if he fails, which is almost never the case, it is invariably due to some unusual condition. Every boy upon officially leaving school is given a diploma in

(Continued on page 43)



*A great Musician and a wonderful man is Brother Simon, C. F. X.,
Director of St. Mary's Industrial School Band.*



“The Magic Flute”

a tale of the Great Composer

Mozart

ONCE in a long while, the star of genius shines brightly in the heavens. Wise men recognize it, and all the world follow it from afar. The boy Yehudi Menuhin is such a wonder child in our day. Franz Schubert was also an unexplained genius. But the world has never seen a greater marvel than the genius of Mozart, and it is still adoring him, though he lived and died,

suddenly, a century and a half ago.

When Wolfgang Amadeus Mozart was born at Salzburg, Austria, his father, Leopold, had been for thirteen years court musician to the

archbishop and, therefore, was in a position to give the little boy the best of training.

The youngster first gave indication of his extraordinary musical ability

B y E D I T H R H E T T S

by listening intently to his sister's practicing on the piano. He would beg his father to let him play, too, but was told to wait until he had grown a bit, for his little nose scarcely came up to the row of keys. Nothing daunted, however, the tiny Mozart would take every opportunity to try out his own fat fingers on it when the piano was open. He would listen to the simple pieces his sister played, and then would sit down and play them over himself from memory, until at last the elder Mozart was convinced that, three years old or no, Wolfgang had a right to be taught to play.

At the age of four, Wolfgang was given a violin, and how he loved it! The grown-up violinists laughed at his queer fingering, but they lauded his ability to get the right notes and shadings of tone.

Stories are abundant of the first concert tours on which Mozart's father took his children—the six-year-old boy and his eleven-year-old sister. They toured Germany, and even went to France and London, stopping at royal courts where the chubby, affectionate, little fellow was petted by jeweled hands and had his pockets filled with sweetmeats and ducats. But the candy was eaten and the money spent, and young Mozart returned home to succeed his father as court musician to the archbishop at a salary of approximately three dollars a month.

Mozart detested Salzburg, and, therefore, when in 1781 he received a commission to write operas for the German stage, he moved to Vienna. There he remained until his untimely death ten years later—ten years crowded with the creation of musical masterpieces and utter poverty.

His three great operas were written between the years 1782 and 1791, although he had composed a little one for his



Above: Mozart, grown up (from a painting). Right: the birthplace of the great artist, and, below, a monument, so typical of the man in whose honor it is erected.



own amusement when he was a boy. "The Marriage of Figaro" was first produced at Vienna in 1786; "Don Giovanni" at Prague, in 1787; and "The Magic Flute" at Vienna in 1791. This last became his most successful opera, reaching its two hundredth performance in 1795.

In all Mozart's works the most ex-

quisite melodies well up pure and sweet, out of his wholesome musical genius. All his compositions also are full of melodic and rhythmic adornments, such as we associate with Mozart and no one else.

Those modern ones who feed on descriptive music of all sorts will find no material here. Of all pure beauty in music, Mozart has written the purest. (Schubert's Unfinished Symphony falls within the same type.) If you can explain the beauty of a tiny crocus that bursts from the earth in the springtime, you can explain the miracle of simplicity that sings in the themes of Mozart's compositions, especially his symphonies.

The mere mention of "Mozart" and "symphony" carries us back to the days of Haydn, Mozart, and Beethoven, when this great "cathedral" of musical form was in the building—this great temple to which the music lovers of the world still bring their devotion and consecration. Although modern writers have seen fit to depart from the strict form of the symphony, they have never yet invented a type of music which has supplanted it as the highest development of instrumental art.

Haydn it was whose thorough orchestral experience first established the symphony form as we know it. Under Beethoven's colossal genius, it reached its final perfection. In between these giants came

Mozart, with his graciousness of melody and his finished, elegant style of pure and classical beauty.

Indeed, Mozart came between the periods of Haydn's own life, for his short span of 35 years was lived within the active composing period of the older man, who was first his teacher and later, as it were, his pupil. The mutual admiration of these two is always interesting. Mozart is quoted as saying: "It was from him I learned how things should be written"; and Haydn, in an argument one time, is said to have answered: "I cannot decide the question in dispute, but this

(Continued on page 35)

(This article is presented with the hope that it may be of value to some community that has not been so fortunate as we who have had instrumental supervision in our Elementary and Junior High schools for the past ten years.)



Jordan High School Orchestra, Emery G. Epperson, Director. Winners Class A Utah State Orchestra Contest, 1929.

What We Are Doing in Utah

By Emery G. Epperson

Utah State Chairman of the Music Supervisors National Conference and Supervisor of Instrumental Music, Jordan District, Salt Lake County, Utah.

BEGINNING with the supervisor doing all his own teaching of instrumental group lessons in ten of the larger schools of the Jordan District (Salt Lake County), and ending this year with a special instrumental teacher in each of these schools with the supervisor outlining the work and assisting with the teaching, is probably a creditable achievement.

To systematic development is due the credit for the success of the Jordan High School Orchestra which grew from an organization of seven members in 1920 to seventy in 1925, and made it possible in 1929 to win the Utah Class A State Orchestra Contest, and appear as a feature attraction of the Utah Education Association convention where they appeared before an audience of five thousand

people in the Salt Lake Tabernacle October 24, 1929.

The enthusiasm of the supervisor has much to do with the success of the project of instrumental music.

The writer of this article believes that outside influences have had a very marked effect upon his enthusiasm—that he owes much to the impressions made upon him through his contact with the late Mr. Innes and his Baby Scout Band of Denver, and by seeing and hearing the splendid things being presented at the meetings of the Music Supervisors' National Conference, especially the one held in Kansas City in 1925 at which time the Mid-West High School Orchestra Contest was held. The writer, together with Mr. Joseph E. Maddy, of National High School Orchestra

fame, and Mr. William L. Mayer, vice-president of the American Federation of Musicians, were the judges of this contest which was one of the most inspirational music festivals ever offered by high school students.

Resolving at every conference to "go thou and do likewise," the writer has gone to his superintendent and Board of Education so thrilled with the possibilities of his profession that he has made *them* feel its importance, too.

In 1929 they made an appropriation of \$3,000 for band instruments for Junior and Senior High Schools.

The expansion of music work in the Jordan District has spread to most of the other districts in Utah and the school music program seems to be splendidly taken care of.

These Seven Pearls of Music

NEARLY all of our Chicago Junior and Senior High Schools now provide instruction on band instruments and have well-organized concert and marching bands. Nor has this development been local. It has been a gradual rise from the first known American school band at the Boston Farm and Trades school in 1858 to a national institution, with an increased impetus since the World War. Does the band have any educational significance? Is it merely an advertisement for the school and for the principal? Is it only an amusement for the children—a pleasant pastime? Is its annoyance to teachers excusable from the standpoint of Education?

Educators, having abandoned the doctrine of formal discipline as an aim, often talk freely of the seven objectives of secondary education without definitely applying them to anything in particular. Thus used, they are somewhat meaningless and empty terms. Let us attempt to apply these seven cardinal principles to the relatively new subject of instrumental music, in order to see whether it is worthy of a place in our already extensive curriculum.

Health

The first and indubitably the most important objective of the public school is health. Does the playing of wind instruments have any beneficial effect upon the health of a growing child? First let us attack the old-fashioned notion that it takes "a lot of wind" to blow a horn. If properly taught, the playing of any wind instrument requires no more than deep breathing, the natural exhalation of air, and the development of the muscles of the diaphragm and the chest. Aside from physical benefit, music has much the same type of therapeutic value that literature has. And certainly no one doubts that beautiful poetry and beautiful music are beneficial to the health, and that comic and tragic poetry and music are doctors to the imagination and to the intellect.

In which the author discusses frankly the "its" and "ifs" of instrumental music in the schools, and gives an analogy that puts all "antis" on the run

By John H. Beckerman, B.S.

Character

The second objective is the development of character. Perhaps the most important factor in the development of that indefinite something, character, is cooperation. One must be trained to subordinate himself to the purpose of the group and to assume leadership and assert himself when the occasion demands. No band can function without strong cooperation. The individual player must subordinate his part when playing accompaniment and must assume leadership in solo passages. Group expression, harmony, and rhythm force one to great accuracy, the exercise of careful judgment, and exactness in cooperation. And in the marching band we find even more necessity for coordination. In public appearances and contests the pupil is given the opportunity of overcoming self-consciousness and of developing poise.

Skill

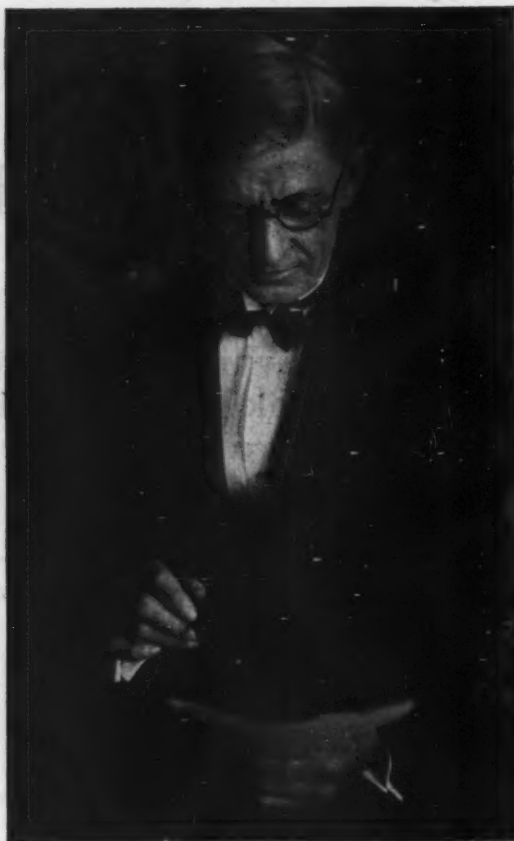
Third is the mastery of fundamental skills. Probably few realize that instrumental music is a new language for the pupil. It is based upon reading and the interpretation of the printed page. It requires the same eye fixations, the same neural connections, and the same processes as reading. Pedagogically, it presents the same difficulties as the teaching of reading, with the added vehicle of expression, the instrument. Principals have been known to expect a band to perform a month after organization. This is due to a misunderstanding. They certainly would not expect a French class to present even a simple

French play a month after the beginning of the primary course. One could, however, teach a beginning class in French to memorize a French poem in a month, without appreciating the meaning or construction of the words. Thus it has often been necessary for an instrumental instructor to teach the band to play a few pieces by note, without any understanding of the fundamentals. This is surely uneducational and should not be required. Progress should be slow and thorough, and the pupil should acquire a knowledge of his instrument and the fundamental skills in music—harmony, rhythm, and melody—the three R's of music.

Citizenship

Intelligent citizenship, the fourth principle, is dependent upon good citizenship in the school, for a good citizen in the school is likely to become a worthy citizen in the community. Inasmuch as the band takes part in all the major activities of the school—games, assemblies, campaigns, and parent-teacher meetings—the student shares in the responsibilities of school life. Responsibility is necessary for intelligent citizenship. The school band assumes a large part in the affairs of the community outside the school itself, providing for the student an interest in his community. The band is employed in patriotic celebrations, flag ceremonies, parades, and memorial services, and thrills vast assemblages with national anthems perhaps more than any other agency. And the aforementioned

(Continued on page 40)



LOUIS PETERSON, Ludington, Mich.

When the Music Goes Sour they Send for Michigan's Band Doctor

By Frederick D. Dorsch

IF this story were not true it might almost begin, "Once upon a time." It is about a boy named Louis who as a little fellow wanted to play a violin.

Just when the desire came to him he cannot remember for as he says, "It seems I always wanted to know music; there was something in me which made me restless and only music would overcome it. Even

today my music offers me expression which no other means affords."

Perhaps this urge was born when in long winter nights he sat upon his

father's knee and listened to stories about his grandfather in Denmark. His grandfather, Lars, was *Orkester Direktor* or concert master for thirty-

two years in one of Copenhagen's great *teaters* or theaters. This, coupled with now and then a furtive glance upon some rustic dance, saturated him with a desire for a fiddle as they are called in his community.

Cornstalk fiddles



Mr. Peterson's High School Girls Band, at Ludington.

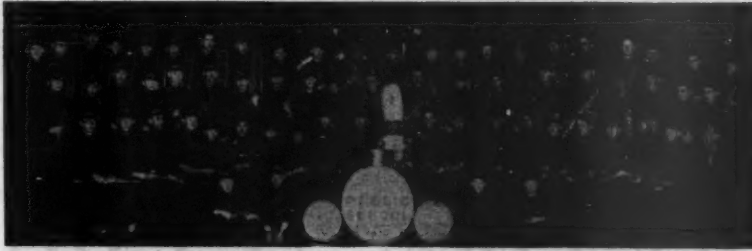
never pleased him. They were all right for playthings but Louis wanted an instrument that would give his soul expression in music.

Because his parents could not afford to buy him a violin he decided to make one. He knew exactly what they looked like because he had studied the mail order catalogue so much.

From his experience in whittling he knew that shingles lent themselves best to a blade so he selected a shingle for his violin's body. He spent many hours in carving and eventually produced what was shaped somewhat like a violin. The fact that his instrument lacked depth did not seem to bother him.

He slyly went to his mother's sewing basket and purloined some thread. From this he made his four strings and fastened them onto pegs that actually worked.

His father owned a fine work horse that was the pride of the community.



The Senior High School Band of Ludington performs as well as any of the larger city bands and better than some. Mr. Peterson is especially proud of this band.



In the Junior Band of Ludington are several girls who are doing unusually well with the Brasses. As a whole, this is one of the best Junior bands in the State.

Louis thought hair from such a fine horse would make a fine bow so when his father was not about the barn he would pull a few hairs from the horse's tail. He did not take them all at once because he thought the loss would be noticed.

Famed "for miles around" is the Ludington's Rainbow Dance Orchestra under the direction of Louis Peterson himself. This is one of those rare combinations that knows how to play "bad" music good.

mail order houses a two dollar violin for him. No one has ever been prouder of a Stradivarius than Louis was of his first violin. "Even though I now possess a rare, old violin," says Mr. Peterson, "I still have never been so proud of any instrument as that one."

At the age of fourteen Louis, like many other boys of that later pioneer era, had to go to work. He had not been in the lumber mill long when he had the misfortune to lose half his left foot in the machinery. This neces-

In those rare, spare moments which a farm boy has Louis would hide away in the barn and practice. At last he could really play what, to him, was "Home, Sweet Home."

Thus, at the age of eight years Louis F. Peterson, now of Ludington, Michigan, made and learned to play his first violin.

When he exhibited this instrument to his parents and proved his desire was a lasting one they ordered from one of the



Should Each Large City Have A Public Music High School?

By Arthur Olaf Andersen

THE question of preparation for the position of Supervisor of Music in the Public Schools is one that is worthy of deep reflection.

How many specialized musicians would feel competent to take up a task which requires a musical education greater than that demanded of any performer or teacher?

I present herewith a list of the subjects in which the Supervisor must show proficiency:

- History of Music.
- Appreciation.
- Voice Training.
- Ear Training.
- Sight Reading (vocal).
- Piano (a fair technic).
- Theory (Musical signs, symbols, etc.).
- Harmony (at least elementary).
- Counterpoint (simple).
- Musical Form (general).
- Instrumentation (for teaching purposes).
- Orchestration (for arrangement purposes).
- Choral Conducting (including cantata and operetta).
- Orchestral Conducting.
- Band Conducting.

The Supervisor is also expected to have a so-called general education, which means at least four years of high school. Also, to round out his equipment, he must have courses in psychology and college English.

I do not see how it is possible for any one person to absorb the amount of knowledge necessary to handle successfully the many duties requisite to the position of Supervisor

of Music in the Public Schools! Each subject in the given list of fifteen, with which the Supervisor is supposed to be familiar, is important. A

class work, it does not seem fair to the student body that the instructor should not have a more comprehensive understanding of these subjects than is available in any one of these short-cut methods or systems.

There are supervisors who specialize in one subject such as voice or orchestral training, but who pay very little attention to the other subjects. Such a teacher may bring about results in the way of beautiful singing or acceptable orchestral performance in his school, but it will be at the sacrifice of the general musical education he is supposed to disseminate. I admit the old adage of "One thing well, and many things poorly, done," and thus far, this appears to be the generally accepted standard of the average Supervisor. Therefore, he seems to stick to his idea of shining brilliantly in his one particular specialty.

Of course, I cannot blame him for his partiality to the one branch of the work that really interests him, and for this reason I believe that this one subject should be his job and that he should not be obliged to divide his attention between this and other items of general musical education which he is forced to teach. If he is forced so to do, he must skimp the time given to his real interest and it is not difficult to understand the psychological bearing that this will have upon the work in his main department.

Can the Supervisor carry on all



Does the Supervisor have too many jobs? Is he trying to teach branches of music that he knows little or nothing about? Is a specialized course of instruction essential? Read Mr. Andersen's article and if it quickens a reply, let's have it.

—The Editor.

superficial knowledge of each is not enough, and even though there are various methods available for the general handling of all this material in

his jobs with an equal degree of efficiency in each? Can he maintain the necessary interest of his classes in all the branches he is supposed to teach if he, himself, honestly, does not feel this interest? Can he successfully conceal this lack of interest on his part? In other words, can he put over his deficiency in teaching ability on classes, other teachers, principals and superintendents? Personally, I do not believe that such a thing is possible and I do contend that it is for this reason alone that music in the schools has not been as successful as it should be. The Supervisor has too many jobs. There are too many branches of music taught and in consequence all are poorly done.

When we hear of a high school maintaining a superb orchestra, we find that the Supervisor is a specialist in this department and has aroused great interest and enthusiasm for this side of the work. We also know, intuitively, that the major part of the time given over to music is spent in orchestral training. This is the same with singing or piano or band, and as a result, History of Music, Appreciation, Theory, Harmony, etc., are neglected or, if not entirely neglected, slighted. Drills and tests may be invented to give a few minutes to each of these items but on the whole they receive but scant attention.

There should be several teachers in the music department of every large school, especially in the Junior and Senior high schools. There should be trained heads for the orchestra, the band, the singing, and the theoretical branches. Each of these educators should be a specialist in his branch of the work, for it is only in this manner that the various items of musical education will be properly presented.

No matter how little time may be given to the study of music in the school, this time should be spent to the best advantage by instruction which is of the highest obtainable or-

der and it should be presented by teachers who are thoroughly in sympathy with their subjects.

Who should say that a drill-master for the band would manifest the same amount of interest in teaching theory that a trained theorist would evidence? Nor do I understand how a specialist in voice training could possibly show the proper spirit for counterpoint that the theory teacher would be expected to impart.

Assistant teachers must be requisitioned into service and chosen with the idea of covering certain ground in the musical training.

All of this leads to but one conclusion and that is, each city with a population of at least a quarter of a million should have a Public Music High School. This school should be devoted entirely to the study of music and should be conducted by trained musicians, each a specialist in his line. There should be daily recitations in the academic departments such as musical fundamentals, (misnamed Theory) harmony, counterpoint and musical form. There should be junior and senior orchestras and bands, junior and senior choruses, appreciation classes, history of music classes and class work in piano, violin, viola, cello, double-bass, flute, oboe, clarinet, saxophone, bassoon, trumpet, horn, trombone and tuba. There should be no private lessons aside from occasional individual coaching for the backward student, for the Public Music High School should be only for class instruction and not for private tutoring.

Along with the academic branches of music and the instrumental studies, the necessary general education should receive attention. Classes in English, optional French, German or Italian, psychology and physics should be obligatory.

Such a Public Music High School would be on a par with the Public Technical High Schools and would solve the difficulties now being en-

countered throughout the country in regard to music in the school and the proper branches to be taught when it is given consideration. This would solve the difficulties of making all the students study music in its varied phases, when all are not equally interested. It would also take care of the problem of too many jobs for the over-worked supervisor and, while not eliminating music from the schools, it would leave only the recreational side to be considered, such as singing, orchestra, band and appreciation.

There are municipal high schools for music in France, Germany and other foreign countries. Entries are granted only after very formal and strict examinations have been passed by the applicants. These music high schools supply the municipal opera houses and other organizations with highly developed talent. The honor of being a prize student in one of these music schools is greater than the mere fact of having won a first, second, third or fourth medal or an honorable mention, for, with the prize or mention, opportunity in the way of positions in municipal opera houses, orchestras, bands, etc., are sure to result.

When such positions are not sought by the prize-winner, there are always positions open for specialized music teachers in the many municipal music schools which pay a certain yearly emolument with privileges of outside employment. Thus the question of music in the general education of the youth of these countries is successfully handled while in the general public schools only solfège (sight-singing) and appreciation are taught.

Although we cannot hope, for some time to come, to obtain such a system for the study of music as is being fostered by these foreign countries yet may we look forward to the time when the supervisor of music in the public school will not be burdened by being obliged to teach so many diversified branches of music.

Some Boy or Girl May Win This \$100 At Least It's Worth Your Try

A PRIZE of \$100 is offered by the Swift & Company Male Chorus of Chicago in its tenth annual competition in music composition.

The prize is offered this year for the best musical setting of "The Indian Serenade," by Percy Bysshe Shelley.

The composition must be for a chorus of men's voices, with piano accom-

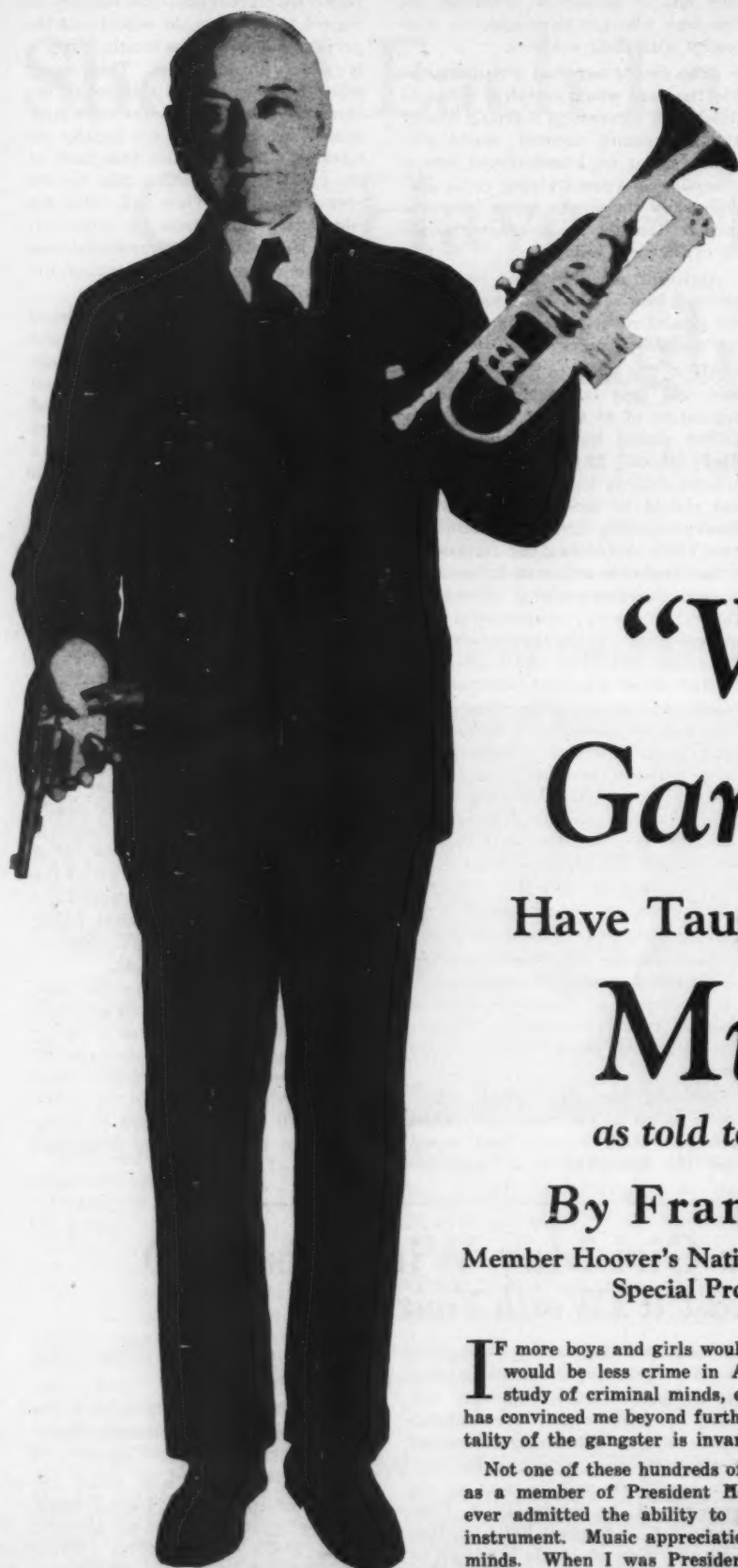
paniment and must be by a composer who is a resident of the United States. His composition must "sing well" and should be kept within a reasonable vocal compass. Parts may be doubled at pleasure.

Compositions must be sent to the conductor of the chorus, D. A. Clippinger, 617-18 Kimball Building, Chicago, and must be in his hands on or

before June 15, 1930. The award will be made July 1.

The 1929 prize was won by Franz C. Bornschein of Baltimore, Maryland.

The jury which will make the award is composed of Dudley Buck, Herbert E. Hyde, and D. A. Clippinger.



"Learn to play a horn and the 'gat' will never tempt you", is Frank J. Loesch's advice to boys and girls in this article on

"What Gangsters Have Taught Me About Music"

as told to Robert Rahte

By Frank J. Loesch

Member Hoover's National Crime Committee, former
Special Prosecutor of Chicago

IF more boys and girls would learn to play musical instruments there would be less crime in America today. Close observation and a study of criminal minds, especially in the younger set of hoodlums, has convinced me beyond further doubt of this fact. The depraved mentality of the gangster is invariably devoid of music effect.

Not one of these hundreds of gangsters with whom I have had to deal as a member of President Hoover's National Crime Commission, has ever admitted the ability to play, even in small degree, any musical instrument. Music appreciation is completely lacking in these criminal minds. When I was President of the Chicago Crime Commission, we

gave special consideration to this particular phase of criminality and it is my conviction that many of our youthful derelicts would have instead grown up into useful and honorable citizens had they been taught music instead of being allowed to play rough and boisterous games in the streets with older companions—bad company.

And so you see why I look with such glad hope to the teaching of instrumental music in our schools as a prophylactic that will aid greatly in ridding our cities of youthful gangsters and gunmen. So I say curb the wayward influences in the growing child and you annihilate all tendency toward crime. The boys' bands and orchestras in the schools are a definite influence in curbing these wayward impulses. As someone has so aptly put it, "The boy who learns to blow a horn will never want to blow a safe."

For a number of years the Union League Boys' Club of Chicago has had a fifty piece band composed of boys under eighteen years of age. This band has been a big factor in the work of this club in reducing juvenile delinquencies in its districts by more than eighty per cent. Besides the band, this club has an orchestra of twenty and a drum and bugle corps of fifty-four boys. Of course, this is only one of many such musical organizations in Chicago alone. There is the Western Union Boys' Band, the Daily News Boys' Band, besides the big bands in practically every school. And who can say but that at this very time the curative and beneficial influences of music are taking place in the unfolding minds of many Chicago boys who, left to rudeness and more vicious environments might one day develop into criminals instead of growing into the happy, healthy, prosperous, good citizenship which I am sure every American-band boy will enjoy.

Even today with the practice of keeping instrumental music in the public schools only begun, so to speak, I am sure that we can begin to see its beneficial effects. Musical organizations have already been the means of making good citizens out of many of the boys of our cities who might otherwise have become community parasites if not actual criminals.

Many other men who have made a

study of crime, agree with me in recommending music and especially the band, as a character builder and a deterrent to crime. In spite of all the jokers have to say, all in fun I am sure, about the moaning saxophone I believe it can be thanked for the progress this country has made in youthful music. It is an instrument that appeals to the boy and has been the means of thousands of boys taking up the study of instrumental

Music is a kind and gentle sort of discipline; it refines the passions and improves the understanding.—*Luther.*

Music is the first, the simplest, the most effective of all instruments of moral instruction.—*Ruskin.*

It is music's lofty mission to shed light on the human soul.—*Schumann.*

Music is as a shower-bath of the soul, washing away all that is impure.—*Schoenbaure.*

Music is the child of prayer; the companion of religion.—*Chateaubriand.*

Music is the language spoken by angels.—*Longfellow.*

My language is understood all over the world.—*Haydn.*

What love is to man, music is to the arts and to mankind.—*Von Weber.*

music who might never have been attracted by any other instrument. I am seventy-eight years old but I wish I could live to see the day when every boy in America, during those important years between the ages of seven and eighteen, would adapt instrumental music as his avocation and take an active part in the band.

Yes "The richest child is poor without musical training." That is the slogan the Music Industry's Chamber of Commerce who are doing so much to increase instrumental instruction in the schools, have adapted and paid a lady out in Hamilton, Montana, \$1,000 as a prize for suggesting. To me that slogan speaks volumes of truth. I envy the school boy of today his opportunity to study instrumental music under such favorable conditions. Surely no boy attending a

school where instrumental music is taught should allow the opportunity to escape him.

For the benefits accruing, physical as well as mental, are great in both number and importance. The whole picture of one's social environment is often changed, always improved, by the ability to play a musical instrument. Playing an instrument fortifies health, widens culture, refines the intelligence, enriches the imagination,

makes for happiness and endows life with an added zest; it increases poise, self-confidence and develops character through restlessness overcome. Playing in the school band develops a good bodily posture and a graceful carriage. The whole study of music increases mental efficiency by strengthening the memory and the power of concentration. The student of music understands and enjoys more fully the art of great musicians; his living interest in the beauties of music are awakened and his love for the rich and varied treasures of musical literature is enhanced.

And don't think that all of this benefit of instrumental music in the schools is for the boys. Girls as well need and perhaps respond even more quickly to the cultural and elevating influence of music study.

The number of girls— young girls of high school age—who have fallen into bad company here in Chicago and as a result have become involved in hold-ups and gun play is appalling. This is a

tendency that must be stricken out. The study of instrumental music will benefit our school girls as much as it is benefiting our school boys. I advise and urge every girl to take up the study of some musical instrument. Take your places along with the boys in the band and in the orchestra. You will find these boys good company. The association of music students is always to a fine and noble purpose.

Sometime ago eighty-four children were brought before a Children's Court for juvenile delinquency. Only four confessed a love for music. The presiding Justice reached a rather forceful conclusion when he said, "If the schools of the United States prepared children for their hours of leisure one-half as well as they train them for business, there would be less

(Continued on page 40)

"Music Appreciation"

An Essential in Public Education

By Franz Proschowski

IN OUR present day we find a realization amongst leading minds that the cornerstone for the world's cultural structure is "our public school" or system of child education.

Collegiate education does not reach the masses directly, but indirectly it furnishes teachers to our schools and in this way the master minds of the greater educational institutions have their potent influence on all branches of our education.

We need less theory and more practical understanding and interesting examples to promote the development of appreciation, which is the main spring in perpetual desire of progress.

My share in educational system, the proper use of the human voice in speaking and singing, is in great need of both understanding and example. Let us conceive that the phenomena, the human voice, the door that opens between instinct and intellect, is the only basic fundamental of concrete thought, or the vehicle for the intellect. Therefore, it, the human voice deserves the deepest and keenest understanding of its wonderful qualifications and ultimated depths of expression.

The art of beautifying and edifying speech and song, the culture of coupling music, our international language, with inspiring texts leads the young into reels of a better world. This part of our education, the development of music appreciation through better understanding and example, develops the musical instinct and makes our young grow to be better men and women.

Speaking directly regarding teaching of singing, the children in our schools, or in our private studios, confront conditions that vary but little. We need teachers who can sing musically correct, and with simple normal "tone-production." If we cannot show the children what good healthy singing is through our teachers, we cannot expect results. Only the example of healthy common sense, natural spontaneous singing can urge on our young to use their voices with

spontaneity. Methods creating self-consciousness create fear and rob singing of the divine inspiration which belongs to the voices of children. We need simplicity of teaching voice among our teachers; voice demonstration so simple that adults and children alike understand. We have a right to expect teachers who teach singing in our schools, at least, to sing normally correct. We have so many young men and women with



Have you encountered voice difficulties that you cannot overcome? Tell your regrets to this vocal instructor. He will answer your questions in this department of THE SCHOOL MUSICIAN.

voices amply good enough to demonstrate correct "tone-production."

The important part of the teacher's singing is the ability to sing pure vowels for the demonstration of the children. This, the greatest fundamental in all branches of singing, would lay an indisputable foundation, as pure vowels cannot be sung with wrong physical throat adjustment, nor wrong breathing, neither can text be sung audibly correct with impure vowels and as voice is ninety-nine per cent vowels, the same vowels in all languages, it goes to say without

argument that vowel understanding is basic and fundamental, indisputable and consequently all important.

Our teachers must learn to hear and produce pure vowels, the backbone of all in singing, before they can teach the children. This knowledge is simple, but never found through humming, high breathing, breathy singing nor mask singing, swinging the arms or other nonsense invented for lack of common sense.

Simplicity based on self-asserting results are proofs of truth. This is the knowledge and understanding we need. Ignorance creates mysticism, a death blow to art; art grows only when developed through simplicity.

Only truth can drive out error and no one can deny that we have not had an ample amount of error in our art of singing, demonstrated through the unreasonable amount of failures.

In my thirty-five years of experience in teaching voice, I have made many observations; one, the classification of two kinds of vocal minds. Those who wish to know how sound is produced physically mechanically, and those who wish to learn through hearing sound or example of tone-production. The latter type makes the better singer and teacher because they hear better; therefore, I can state that as voice is for the ear and nothing else, hearing or thinking sound is the most important basic knowledge.

I have successfully used the term tone-thinking; "tone-thinking" is a combination of hearing, and feeling, and remembering. The amalgamation of hearing and feeling is simply the co-ordination of the mind and the physical organs. This cannot be learned from books, but very readily through example or demonstration.

Now that we realize that the world's future culture welfare is dependent on our children's education, and that the human voice is the open door for our intellect, the voice is entitled to the greatest consideration.

Everything that can be done within our power to improve voice, spoken or sung, is of unestimable value direct and indirect in our cultural growth.

Read what Melville J. Webster has to Tell You about Playing the Reeds

DOES your teacher give you a scale, and some arpeggios to practice in addition to the solos, exercises, etc. that make up your week's assignment of study?

Do you get tired of them, and wish he would forget it once in a while, and give you something more interesting instead?

Then, do you end up by wondering just what good are scales anyway? Well, in a way, I don't blame you, for at first scale practice doesn't seem to be much fun, but did it ever occur to you that since all teachers of music sooner or later assign scales and arpeggios for practice, that perhaps there is a good reason for it?

There is an excellent reason for practicing scales, and I will try to explain this reason to you, for as far as my personal experience goes, I have never known of a teacher to give an explanation, that was really quite obvious to the student. Not that I mean to say none of them ever do, but I have never known of any personally.

I will attempt this explanation by first giving you a homely little comparison, that I hope will put the matter in a light that will be most easily understood, by the young musicians of our public schools, who are studying a band or orchestral instrument in the hopes of some day being able to play in a big time musical organization, perhaps in the first chair of the section. In other words, a soloist.

Playing a band or orchestral instrument is in effect, much like running a small business, say a grocery, or hardware store. You must have a good

stock at all times, of the staples of your line, and be prepared to furnish the unusual items that may be ordered from time to time. Imagine going into a hardware store, asking for a hammer, and being told that they did not handle hammers. What would you think of such a hardware store? Or going into a grocery with the intention of buying a loaf of bread and learning that that particular store never carried bread as a staple article. I know what you would think. You would say, "That's a heck of a place. I'll never go there again. I wonder what they would do if I ordered something unusual?" This is just what a band or orchestra leader thinks of the instrumental performer who cannot make an immediate delivery of the staple articles of his trade.

Well, before you can regularly carry in stock, the articles that are staple in your line, you must find out just what these items will have to be. Most every clarinetist in America, could name dozens of items that every grocery store in the country carries regularly in stock. Why then should not the student of clarinet know what the stock items of the finished clarinetist are? Then why should he not prepare himself by laying in a good stock of these items, so that when a leader asks for them he will be enabled to deliver them in large quantities, and of good quality?

The staple articles that are demanded most, of not only clarinet players, but of every performer of an orchestral instrument, are Scales and Arpeggios, in some form or other. Bear



MELVILLE J. WEBSTER
Distinguished Artist and Teacher

in mind that all scales and arpeggios are not in the same form. The form may be varied infinitely, but nevertheless, the manner in which they are varied does not alter the fact that they are still scales and arpeggios. In figure 1, I give an example of the manner in which a scale in the key of "C" may be changed in form, but yet be a scale in the key of "C". Just as the scales may be played in an infinitely varied manner, so may the arpeggios. They lend themselves to varied style of performance just as the scales do. In figure 2, I give an example of how the arpeggios may be written in different forms.

Incidentally, the conscientious study, and practice of the arpeggios, gives the student a fairly good knowledge of the fundamentals of harmony, since in all the books giving a varied form of this style of practice, also gives the names of the arpeggios according to the chord upon which the arpeggio is built. By the time the student has practiced each of them until he can play them fluently, he has become familiar with formation

Fig. 1. Scale in different forms.



Fig. 2. Different forms of arpeggio.



(Turn to
page 47)

Practice made Perfect

By
George Henry Nolton

SINCE "Theory of Music" is essentially the study of musical construction or composition based on definite rules and laws of harmony, counterpoint, etc., it does not enter into the subject of "Practice" in a full measure. A knowledge of harmony and especially the understanding of scales and chords is a necessary groundwork, without which a student always finds himself laboring at a disadvantage. It goes, without further detail at this time, to explain that the more one knows of musical construction the greater the interest and ability to analyze.

The above, however, deals in brief with what may be, for the most part, a study of the music itself from the standpoint of the composer or the student of composition. In regards to the performance of music on a musical instrument we are forced to consider two other phases which must have our fullest attention. Since the study of an instrument is essentially a science in itself, which deals with the laws and principles of technique, it involves memory and imagination based on past experiences which in turn are the associations upon which memory and imagination depend. This state of development has two distinct phases and yet one depends on the other. One is the "knowing," the other is the "doing." The first—the "Science," the second the "Art." To be able to comprehend the technical difficulties in the mind is the purpose of the Science; to be able to display that comprehension is the Art. Now these two phases drawn together as a single power is what may be given the philosophical term of the—"Self."

I will ask the reader to recall to memory the theory of my "Applied Science" in the December issue, also the expanded theory and illustrations which appeared in the January issue. Then to these add the "Applied Psychology" as published in February. This will give an idea of what is meant by—Association. One fact or experience depends on and at the same time helps in forming another fact or experience. Memory depends on as-

sociation; imagination depends also on association, and again, memory and imagination depend on association. A new imagination depends on memory through association and

therefore—recall. One can thus realize how closely the various states of mind must be spun together before knowledge becomes possible. All these are necessities from which we may

"Meditation" Excerpt

George Henry Nolton



Study (1). Tone, Intonation.



Study (2). Technique.



hope to gather an idea of what the "Self" is. So far the student-"Self" consists of, or should consist of, a comprehension of the "theory"—the "theory illustrated" and—a study of the "applied psychology" all of which are the associations of the subject "Proper Practice." These phases are the mental activities as a major part. My article for March will deal as briefly as possible with the purely "physical activity" of the "Self" as a major subject, leaving the mental activity as the background. Of course we cannot exclude the conscious mind as regards study. Such can be only possible after "habit" has been formed and which will be discussed in a later issue.

Physical action causes fatigue; however, much depends on the attitude, interest—the will, etc. as to how much a student can practice without showing fatigue. Absolute fatigue is something hardly conceivable. Habit lessens the possible fatigue owing to the fact that when habit is strongest, the mind works least. Hard mental effort causes an earlier fatigue. I speak mostly of fatigue in preference to exercises. If I were giving the reader instrumental instructions it would be obvious that I would prescribe exercises. These, for the present, we shall take for granted. It will be well to state that a little fatigue should always be present towards the end of the practice period. The period required to cause fatigue varies in accordance with the student's knowledge of relaxation, the difficulty of the work, the general technical development and the will.

Often repeated muscular contraction becomes painful mechanically, owing to the repeated shocks and disturbances occasioned in the muscle itself and in the neighboring tissues. A short rest, accompanied by a complete relaxation will bring desired relief. Exercises or practice in general are not always to our liking; we are not in the mood at all times; what is the cause? From the physical side—lack of heat as the stimulant. Life is impossible without heat. Heat causes action and so, from the mental side—lack of interest means lack of heat and is the direct cause. We remark "I'm not in the mood." So get the "spirit" and you will drive up the "heat," which will automatically bring a desire for action. Much more could be said but space will not permit.

For an illustration of "Applied Science" in my practice problem for this issue, I have chosen something that I feel certain will be of interest

(Continued on page 44)

Study (3).



Study (4). Fluency in bowing, phrasing.



Study (5) and (6).



More About How to Drum

By Andrew V. Scott



Have you some drumming problem? Mr. Scott will be glad to answer your questions through this department of **THE SCHOOL MUSICIAN**. As Master of Percussion and Director of Field Music in one of the foremost schools of music in America, he is well qualified to give you good advice.



ming. Some drummers claim that this is only for military work and exhibition playing. Now, would you please explain whether or not the rudiments can be used in band work. I shall appreciate this very much.

Yours very truly,
M. Z.,
Memphis, Tenn.

My Dear Friend:

For the last five years we have been having what seems to be a rudimental fight, and it has been a pretty tough fight at that, but I am most pleased to inform you that the leaders of the Rudimental Movement have won. I have on file arguments and discussions against Rudimental Drumming by writers in the East, and incidentally I presume, although you have not told me, you have been reading the pro and con regarding Rudiments in certain magazines devoted to the musician. These writers have denounced the Rudiments and like the proverbial turn coat, they are now on our side, or pretend to be.

Owing to the fact that Rudiments were first used by army drummers and were thought to be only meant for these military drummers, the modern drummer was taught to believe that they were quite useless in present day compositions.

You have mentioned the fact that you have studied other instruments. Were I to tell you that you were wasting your time teaching the members of your band the various scales and intervals you would either close the discussion or humor me along until my keeper came along and got me. Undoubtedly, you would be quite justified in doing so because anyone laboring under the delusion that successful instrumentalists can become so with-

out the aid of scales, arpeggios, etc., is on the "Rocky road to Dublin."

The point I am trying to make clear to you, my dear sir, is that Rudiments are the scales, intervals, arpeggios, etc. of the drum. Without all these various Rudiments, we would be unable to interpret properly the works of the great masters. Take for an example, military marches—undoubtedly, you have played some of Sousa's marches, and I am almost positive that you have played "The Stars and Stripes Forever." You know that the drums in these marches are very important, owing to the fact that they are military marches. Some drummers are still wondering whether they ought to play five's or seven's in the trio of this march, and if these fellows were schooled drummers, that is rudimentally schooled, they would know exactly what stroke roll to use, but the argument still seems to be that the Rudiments are of the old school.

Now, as I have stated before, the Rudiments are the scales of the drums, and now, sir, I want to ask you a question. Undoubtedly you have in your library of music numbers written in the key of "C". Now you still play those numbers don't you? Supposing I were to tell you that "In the Shade of the Old Apple Tree" and "If the Man in the Moon were a Coon?" were written in the key of "C", would there still be a doubt in your mind whether you should play these numbers of yours just for that reason? Now, just because in the old military duty, that is the various calls and signals we used five, seven and nine stroke rolls, paradiddles, flama-diddles, etc., does this mean that when we see these various rudimental beats in our modern music that we are to

Dear Mr. Scott:

I am a band teacher and director and studied all brass and woodwind instruments. I must confess that I have neglected percussion instruments, owing to the fact that I thought it was better to leave these instruments to a specialist in that line inasmuch as I am led to believe that there are various methods. The fact of the matter is that each drummer that I have talked to on this subject has differed as to their opinions regarding the technique of snare drum playing.

However, I realize that there must be a proper method and so that's why I am writing you this letter for information.

Of late I have heard several discussions regarding Rudimental Drum-

refrain from playing them? This may seem absurd to you, but I am trying to explain to you in the easiest way possible.

The next time you hear a drummer condemn any Rudimental Beat, irrespective of what it may be, just remember what I have stated here concerning the scales. We will take for an example a drummer in one of your bands who objects to playing the Paradiddle, and the reason he gives is because the teacher told him it was "old time stuff." Then, look in your library, see how many Paradiddles you can find, mark them tacit, and while playing this or any other number your drummer will have to sit silent because he objects to playing Paradiddles.

Supposing he has the same objection regarding the various rolls found in your library. Then in all probability he will just sit through these numbers without playing them. Now, is there any need for you having a drummer in your band, if all he is going to do is to sit and wait for the little drum notation that he knows and can execute?

I note in your letter that you make reference to exhibition playing and I suppose this is the general conception of Rudiments—that they are meant to exhibit one's ability. Supposing you had a contest for your various instrumentalists. Would you have your cornet player, for example, play a cornet solo, or would you just tell him to come out and play the various scales? When your cornet player got through would you then call out your clarinet player and have him play the scales? And so on with all of your instrumentalists. Would your audience enjoy such a concert as this?

Now, the same thing applies to this exhibition playing regarding rudimental drumming. In order to make us

ambidextrous, we study and practice these various Rudimental beats, then when we come across them in our musical score we can execute them just in the same manner as your cornet player knows the fingering of his instrument, and when he comes across the note C Natural, he knows that is gotten without the aid of the valves. He also knows that B Natural is gotten by the second valve. Now, he doesn't hesitate and half close this valve. He presses the valve all the way in and pitches for the note required. On the other hand, the unschooled Drummer reads the part, and on seeing a Paradiddle executes it R L R L, R L R L, rather than R L R R, L R L L. For exhibition or solo playing the Drummer should write, or have written a solo embodying most of the important and difficult Rudimental Beats, thereby showing the technique which has been derived from the study of his scales (Rudimental Beats).

I learned from good authority that Mr. McAllister, Director of the Joliet High School Band, Joliet, Illinois is going to give the drummers of that city an opportunity to show what can be accomplished on the Snare Drum, and I want to congratulate Mr. McAllister because he is going to allow these drummers to play a solo of their own choice. This is very encouraging because some of these numbers chosen for this occasion contain the Rudiments and require lots of study and hard practice in order to obtain the desired results.

The most important thing that has discouraged Rudimental playing in the past is the fact that these Rudimental drummers have played some of the old Army Duty and left the impression that this was the entire repertoire of Rudimental drumming. May I say before closing that Rudi-

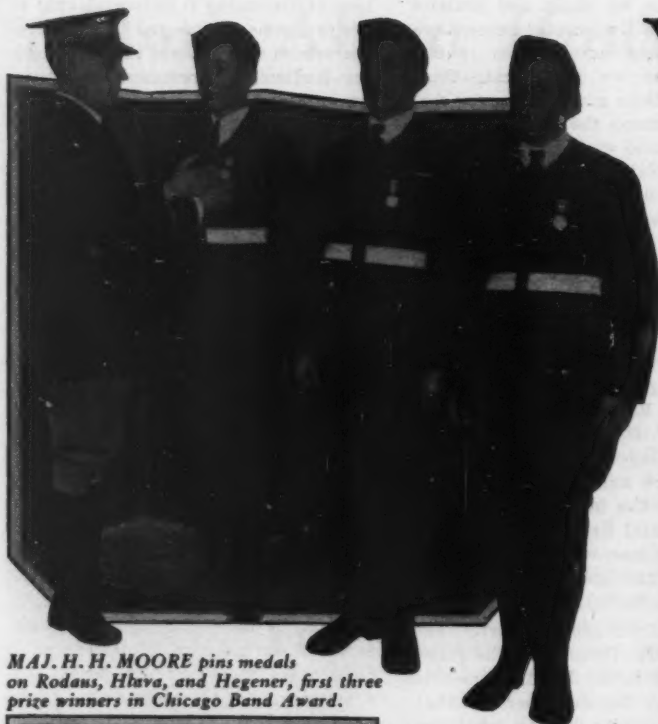
mental drumming is universal, that is where drums are played in the various armies of the world the drummers are Rudimental drummers, and they were taught Rudiments so that by combining these Rudiments in various combinations a great variety of beats could be obtained, and the reason that each individual Rudiment has a name of its own is because the drummers did not know how to read music and the drum major would tell them of various combinations to be played and they would practice them until memorized, and by doing so were able to gather together quite a number of beats to be played in conjunction with the Fife, Bugle, Trumpet and Bagpipes. For an example, the drum major would say, "Play four Flams, two seven Stroke Rolls, four Flams, two sevens and a seventeen Stroke Roll." There we have eight measures. The drummer does not understand music, but yet he plays this correctly. The modern drummer would read this and play it incorrectly, and although some of our modern drummers condemn this most correct school of drumming, they themselves are trying to imitate Rudiments, and we are told by the modern drum teacher who was born through the popularity of jazz to play a Crush and a Three Stroke Sizzle and not to choke the sticks, but give them a gentle press. These modern expressions give one the impression of a cook and a tailor and what he really means by a "Crush" is a Drag and what he means by a Three Stroke Sizzle is a Five Stroke Roll, and by telling you not to choke the sticks he is trying to get the rebound, or absolute control, but doesn't know how.

I hope that I have covered my point to your satisfaction, but if not, let me hear further from you and I shall reload. Thank you.

How Would You Like To Be A Supervisor?

Many boys and girls who are studying music in the schools are looking forward to the time when they can take their places as instructors, teachers and supervisors of music. Why don't you start now in a small way? Here is a suggestion: Suppose you talk it over with your local kindergarten teacher and arrange to supervise the organizing of a kindergarten rhythm band. It will be great experience for you and the means by which you could put to practical use some of the primary things you have learned about music and how to teach it. Write THE SCHOOL MUSICIAN if you want more information about how to organize a kindergarten rhythm band.

You Don't Tell Me!



MAJ. H. H. MOORE pins medals on Rodans, Hlava, and Hegener, first three prize winners in Chicago Band Award.



DAWN HOPE BLOOD, eight, with her teacher, L. Persinger who declares her a prodigy sure to win world fame. Dawn's mother was known as America's most beautiful blonde.



CATHERINE BURKE'S HARMON.
ICA Band, Peck School, is Chicago's best. Their ages, 6 to 15.

Right, **HELEN HALL - HASKINSON** of Clarinda, Ia., has reason to believe her rhythm band is the "berries." They sound well and look great in their black and gold uniforms.



Left. This **Boys' Sax' Band** of Oakland, Calif., is getting famous. There's Mortensen, Keric, Brumiller, Taylor and Battau. Every school should have a Sax-Club like this.

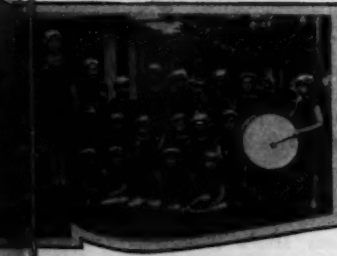




THEY ARE ALL UNDER FIVE years of age including the Director who will probably grow up to be another Dr. Frederick Stock. And what do you think of the hats? Nifty!



RUDY WIE-DOEFT taught Edward Axt, above, to play the Sax. So Ed and his Dad got this chance to do their stuff over the National Chain. With such a teacher Edward SHOULD be good.



FROM GROUPS like these will come the Band and Orchestra contest winners of a few years hence. Get the uniforms at the left! And right: Some Drum Major!



AND WHO DO YOU SUPPOSE led the Inaugural Parade for Governor John G. Pollard, Virginia? This picture tells the story.



HORACE HEIDT IS RESPONSIBLE for this University of California Band that sailed recently on the S. S. Paris to play at Mt. Calio. It's a great life!





Since this picture was taken the Samuel Slater Fretted Instrument Club, Pawtucket, R. I., has increased its membership and has played many public engagements of high class music.

They Plec the Classics in this Rhode Island School Band

By Kenneth Clark

A SCHOOL plectrum group with a repertoire consisting of the popular classics and favorite folk tunes is the Samuel Slater Fretted Instrument Club at Pawtucket, Rhode Island. That organization, under the direction of Mary A. McCaughey, was formed through a canvass made in the music classes of the Samuel Slater Junior High School. The canvass brought forth the names of students who already played some of the fretted instruments. In addition, free instruction was given after school by the director for those who had instruments but did not know how to play them.

In her report on this club to the National Bureau for the Advancement of Music, Miss McCaughey stated that the success of the group was indicated not only by the increasing membership but the growing demand for outside appearances by the club. She attributes the large membership, first, to her offering of free instruction and, second, to the interest stimulated by those outside engagements. She describes the effective performances as being caused by the regular

attendance at rehearsals which, in turn, is brought about through the system of dropping from the club any member who is absent three times from the rehearsals. The neat uniforms of the players are also mentioned as factors in the club's morale.

This orchestra's instrumentation consisted, at the time of the report, of fifteen mandolins, ten banjos, twenty ukeles and four tipples, with one guitar for solo work. In addition, Miss McCaughey uses five pianists, and they are all present at each rehearsal. "Each learns the piano accompaniment to the numbers in the repertoire," says Miss McCaughey, "and when we pause to repeat or discuss any passage, the next accompanist takes her turn. In this way each has a chance to perfect herself in every number. The plan also does away with the possible difficulty of finding ourselves without an accompanist at special or public performances. When we do play in public, each pianist usually has a chance to play some one number. This method is an incentive to our young piano players in the Junior High School to

practice in order to qualify for the position."

In the club's repertoire are included such numbers as Schubert's "Serenade", the "Beautiful Blue Danube" Waltzes, the Offenbach "Barcarolle", the "Evening Star" from "Tannhäuser", numerous folk songs and simple instrumental pieces. These are played in three or four parts or voices, with suitable ukulele chords. In addition, such things as Liszt's "Liebestraum" and folk melodies are prepared as solo numbers or duets.

Among the appearances of the club have been those at school entertainments and assemblies and also those before the Business Men's Association, Lions Club, G. A. R., etc. The group has broadcast from the Pawtucket radio station.

When asked by the National Bureau what she felt to be the chief needs as to music for such a club, Miss McCaughey mentioned standard music written in three or four parts for mandolin and banjo and with the proper chords for the ukulele and tiple.

**"Fretted Instruments Have
Their Place in the Schools"**

Chopin's "Military Polonaise"

Effectively Presented

By Theodora Troendle



Theodora Troendle

EVERY student or music lover should be interested in reading Guy de Portale's biographical novel "Polonaise." There has been so little of interest written about Poland's great composer. His letters have been for the most part lost or destroyed and he has remained for posterity a shadowy figure struggling the bitter and losing battle against ill health. The letters of Robert and Clara Schumann, of Liszt and of Mendelssohn contain many references to his creative genius and to his frail and delicate constitution but make few comments that throw much light upon the man himself or his personality.

Liszt has written a flowery and rather verbose life of Chopin. Miss Strachey in the "Nightingale" makes the outline of the man a little clearer but it has an air of sentimentality that lacks conviction. In "Polonaise" Chopin really emerges from the pages—a rather pitiable figure—but with all the strength and tenacity of his character concentrated on the development and projecting of his art. That he was able to work and create in the hectic atmosphere of George Sand's home is incredible. Certainly the strain must have told on his health and strength. Chopin's method of improvising and of making note of ideas to be worked out in the future and of his great care and patience that every measure should be polished to the acme of perfection is not difficult to comprehend. At that, he must have composed with unusual ease and facility for the number of his distractions

together with his chronic ill health make one marvel that he was able to leave not only so much to posterity but to revolutionize piano music to such an extent that it is doubtful if composers for the piano will ever be able to entirely escape from his influence.

Of his Polonaises, the Opus 40,

Next Month

Miss Troendle
will write on an
Equally Inter-
esting Classic.

Don't Miss It!

No. 1 popularly known as the "military" polonaise is perhaps the most widely known and played. There is not a great variety of conflicting interpretive ideas possible in a piece so direct in its message and appeal, but the quality and timbre of the tone produced is of unusual importance and difficulty. Just playing fortissimo will not give the necessary trumpet-like resonance so essential to a piece of this character. The fingers must be

quite steely, the hand "set" so as to play the repeated chords in rapid and clear succession with trumpet-like clarity. It is always difficult to obtain orchestral effects from the piano and this piece is orchestral from start to finish.

The rhythm must be flawlessly correct. I suggest that you treat the 16th notes following the 16th rests in measure one and throughout the piece as if they were grace notes. Be sure that the triplet in measure two is in correct rhythmic proportion to the rest of the measure.

As to tone color, my edition is peppered with forte and fortissimo marks without a suggestion of a letdown anywhere. This not only becomes monotonous but is hard on the endurance of the performer as well. At measure 25 you will notice that a new theme is ushered in. Why not make a drop at this point and work up to forte ten bars later? Measure 64 presents a technical difficulty. In order to make the trills connected use the thumb for the first note of the trill following immediately with the second and third finger which is generally the best trill combination. In that way the five trills can be accomplished in a smooth descent.

Chopin himself played with great restraint, lacking no doubt the physical strength to do otherwise. But extreme volume of tone is not necessarily essential in order to play with fire and fervor. The main thing is the complete and proper understanding of the mood and intentions of the composer.

Just Among Ourselves

This Department is Conducted by and for Members of the
National School Band and Orchestra Ass'n

MARCH already! Soon it will be June and vacation-time and what fun we are going to have at Interlochen and the other summer band and orchestra camps! (If you haven't made your application yet, better get at it.)

Let's make the next three issues of our magazine the best ever—and in order to do this we must all unite in sending in news and photos of our bands and orchestras—so if your school has not yet been represented on these pages, it's up to YOU to do your bit. Will you?

Here's How It's Done in Circleville, Ohio

ISN'T this a pleasing picture of happy boys and girls—members of the orchestra of the high school in Circleville, Ohio? Bet the whole town comes out to hear them perform and by studying the various physiognomies (that's a good word) we just know that when this orchestra is on board, there's sure to be plenty of peppy music, the kind you like to listen to. Mr. C. F. Zaenglein is the Director, and we think you'd like to get acquainted with this orchestra, so we're going to let Mr. Zaenglein tell the tale:

"I had the pleasure of organizing this orchestra twelve years ago. The first year our group consisted of about seven members. The number has gradually increased and we now have thirty-three, although the high school enrollment has remained practically the same in number.

They receive one-half of a unit credit toward graduation for the four years.

"We hold regular rehearsals once each week which consume one and a half to two hours time after school. The more inexperienced students are given preliminary rehearsals, but we find them to be quite successful and well worthwhile.

"The class of music that we play depends largely on our audience, for it is always our aim to please our audience. If we have a jazz audience, we play the more popular numbers. On the other hand, if we have occasion to play to people who desire and enjoy the higher class of music, we naturally cater to them. Another feature that we introduced last year and are going to continue this year, is to put on more solo numbers on our programs. The good point about this is that it gives the pupil encouragement—something to work for—and at the same time these numbers are usually appreciated by the audience. We have as our soloists, several of the violinists, vocal, trumpet and saxophone numbers.

"We furnish the music for all of the school activities, such as chapel, plays, operettas, minstrels, commencement, etc. Our orchestra has also

appeared in concert in the theatres, churches and public places in and out of our city. Two of our number participated in the All-Star Orchestra at Columbus in December for the Central Ohio Teachers' Association.

"The Board of Education furnishes all the music. The students furnish their own instruments.

"I think this covers the things of most importance and before closing I wish to inform you that we intend to make a drive for subscriptions to *THE SCHOOL MUSICIAN* this coming week."

That's fine, Mr. Zaenglein but—what happened to the subscriptions? We've been watching the mail for them and our disappointment is beyond words. But this Boys-vs.-Girls Contest is just the thing to get working on and the benefits will without question be mutual—in addition to the girls showing up the boys in their activity in Association work. Or will it be vice versa? Let's watch and see!

Has Your Library Subscribed?

FRANCES DeMAY, subscription-news agent for *THE SCHOOL MUSICIAN* in McCook, Nebraska, writes that the superintendent of the McCook Schools readily consented to have *THE SCHOOL MUSICIAN* placed on the shelves of the school library. One of the home rooms of the Junior High subscribed to our magazine for the Junior High library.

That's a good thought, don't you think? There might be a certain article, photo



Circleville (Ohio) High School Orchestra. C. F. Zaenglein, Director.

or bit of information you wish to pass on to a friend and instead of mutilating your own copy, just tell them to look at that certain issue of *THE SCHOOL MUSICIAN* on the shelves of the school library or reference room. (But be sure you get the subscription order from the library first)!

2

And Here's News From Monterey, Calif.

"OUR appreciation of *THE SCHOOL MUSICIAN* has been very sincere indeed, but too often we allow extra rehearsals and other trivial excuses to crowd out the acknowledgment of the debt we owe to such a wide-awake, inspiring publication.

"Our Music Department in Monterey is branching out rapidly and we feel that the splendid suggestions offered through your pages will add enthusiasm and inspiration as we continue to grow.

"Hoping that the enclosed 'two-quarters-and-a-dime' will say 'thank you' in a more tangible way, I remain,

Very sincerely yours,

(MRS.) HELEN PEIFER,
Supervisor of Music,
Monterey, Calif."

Of course you know, Mrs. Peifer, that your subscription for our magazine is appreciated—but even more do we relish the complimentary remarks you make about *THE SCHOOL MUSICIAN*. Don't you think it would be interesting for other schools hundreds of miles from you to know what they're doing in school music 'way out in Sunny California? We do, and we appoint you to tell us about it. We remember a pleasant vacation in your town some years ago and it would indeed be a pleasure to know what's doing there. Won't you let us hear from you? Thanks, we knew you would!

3

More Compliments

OF COURSE you read the story in the February issue about the activities of Mr. E. C. Moore in pinning a blue ribbon on the bands in Appleton, Wisconsin? Well, if you didn't, you'd do yourself a favor by looking it up. Anyway, Mr. Moore has written us this nice letter:

"We have an exceptionally fine paper for our Association in *THE SCHOOL MUSICIAN*. Hope we can keep it clean and suitable for school boys and girls—I mean by that statement, free from jazz and commercialism."

Mr. Moore is Associate Professor of Public School Music and Instructor in Band Instruments at Lawrence

Conservatory, also Director of Lawrence College Band and of Instrumental Music in Appleton Public Schools, so it ought to make us all step a little higher to receive "them kind words" from such an illustrious gentleman—and, Mr. Moore, you may be sure that *THE SCHOOL MUSICIAN* will continue to be edited in an irreproachable manner as we trust it has been to you in the past.

4

Hats Off to This Michigan School!

YES, we take off our hats to a band like this—the Wyandotte High School. Take a slant at the pictures of the Junior and Senior

military numbers to symphony, interspersed with a peppering of modern music of the better class. Mr. C. B. Andrews, Director of Instrumental Music in the Wyandotte High School, writes to *THE SCHOOL MUSICIAN* as follows:

"Enclosed please find money order for eight dollars and forty cents for fourteen subscriptions to *THE SCHOOL MUSICIAN* starting with the February issue for the attached list of boys and girls in our Senior High band.

"Our band is four years old. We usually have around forty pieces all boys except two or three girls. We give a public concert twice a year and a student concert twice a year and of course play for football and basket



Senior Band, Wyandotte High School.

bands—aren't they a peppy bunch? Concerning the Senior band, it is interesting to know that their average age is 16 years and that the average grade is 10A. The school instruments were earned and paid for by the Senior band, which was organized in 1926, and uniforms are the personal property of the boys while thirty instruments out of thirty-eight are also personally owned.

In looking over a few of the programs of concerts given by the band, we find that the selections range from opera to musical comedy and from

ball games in and out of the city.

"Last year our brass ensemble took second place at the State contest, Class A, Flint making first place; there were five contestants in all. Our band is small but they have the *quality* which is more important than quantity.

"Our Senior Band is fed every semester by our Junior Band of forty or fifty pieces and they in turn are supplied by instrumental classes where all beginners start. Our Junior Band and instrumental classes are conducted by Mr. Kenneth Hauer. Mr.



Junior Band, Wyandotte High School.

Hauer wishes to say that he uses our magazine, *THE SCHOOL MUSICIAN*, in his instrumental classes and thinks it a *very fine* magazine for students and for schools. It's a magazine of their own type, something they can comprehend and should be in every school."

We certainly congratulate you, Mr. Andrews and Mr. Hauer—and the members of the bands—on your fine work and it looks to us like those other schools up there in Michigan better look to their laurels with this live bunch on the map. How about it?

✱

Comic Opera Presented by Oakwood High School, Dayton, Ohio

H. M. S. PINAFORE, a comic opera in two acts by W. S. Gilbert and Arthur Sullivan was presented on February 8th by the tenth and eleventh year students of Oakwood High School before a packed house. This was the presentation of these students for this year's annual mid-winter operatic production, and their first attempt in the field of comic opera. Mr. E. J. Gatwood, Director, writes *THE SCHOOL MUSICIAN* that every one taking part enjoyed Gilbert

and Sullivan lines and melodies in this revival, and further states—"Best wishes for the continued success of our journal, which I personally enjoy more with each issue."

Thank you, Mr. Gatwood. We hope you and your students continue to be boosters for our Association and *THE SCHOOL MUSICIAN*—and we know you will for, confidentially, the Editor has some bully stories scheduled for the remaining school year which none of you will want to miss. But what's the matter with subscriptions from Dayton? It's time someone was getting busy there and putting Oakwood High School in the running for that big Boys-vs-Girls Contest. If you don't know the details, sit right down now and drop us a line—you don't know what you're missing!

✱

Association Pins Are Now Ready

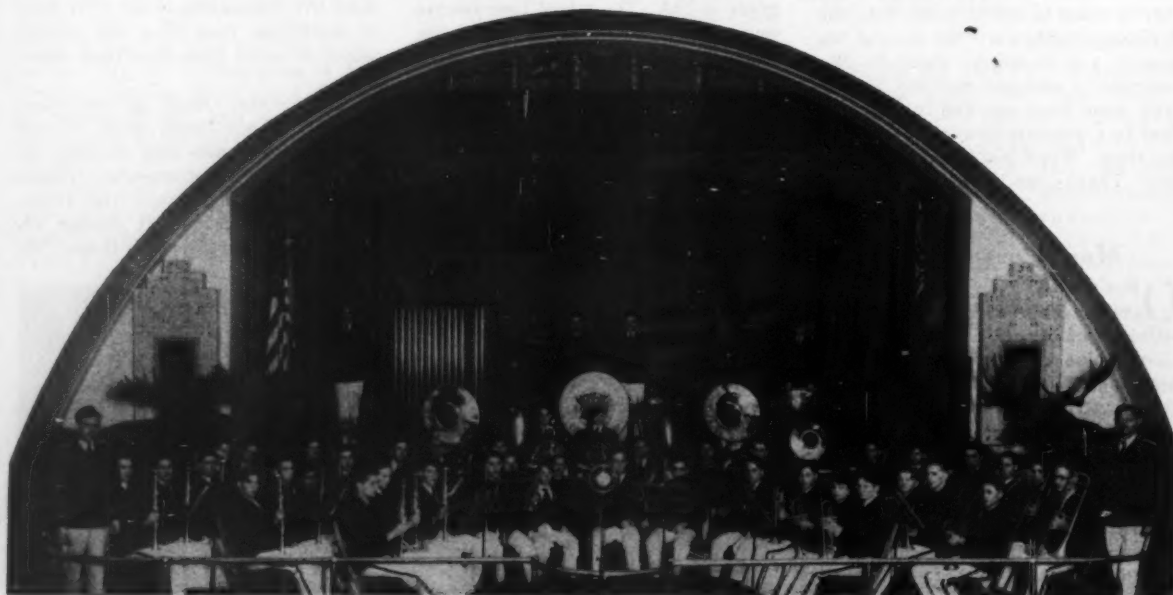
MANY members have been inquiring about Association pins, and we are now able to announce that the pins may be purchased by sending your order in to *THE SCHOOL MUSICIAN*. This pin is available only to members of The National School Band and Orchestra Association and,

therefore, subscribers of *THE SCHOOL MUSICIAN*. There are two designs—one is made up in sterling silver and enamel which may be had for twenty-two cents, and the other is in solid gold and enamel, costing \$1.00 each.

In this connection, we wish to say that it is not advisable for just certain members of the band or orchestra to wear the pin but each one should be able to wear it and thereby form a sort of local Association-club which, as a suggestion, might meet at certain intervals for a social get-together when Association activities may be discussed and musical programs, arranged in advance, may be presented.

You know that your subscription to *THE SCHOOL MUSICIAN* includes a year's membership in the Association if you so express your desire at the time the subscription is ordered. So, get busy and round up the rest of the band members for their subscriptions and send in a group order for them together with your order for pins and your band will be 100% Subscriber-Members privileged to wear the attractive Association pin. Talk to your Supervisor about such a club, get his cooperation in organizing, and don't hesitate to ask *THE SCHOOL MUSICIAN* for any help we may render.

Ready to Broadcast from "The School That Trains for Life"



Just glance at the Mooseheart High School Band, directed organization over the air that the Director of the Radio 8 to 8:30 P. M. each Thursday

by Mr. George S. Howard. They are such a popular Studio, Lucile M. Snoor, features their program from evening at WJJD, Mooseheart, Ill.

Baby Band of Wheeler, Indiana

By ETHEL O. RUTH
Primary Teacher

CHILDREN love music. From the time they first enter school this is shown in their eagerness for song. Their little beings are bubbling over with rhythm. They love the simple action songs, marching, skipping, clapping. And so we conceived the idea of rhythm instruments—the Toy or Baby Band. First we began by using rhythm sticks, keeping time to simple marching songs. The children next used bells, then the triangles and then cymbals and tambourines and the drum. They soon learn to count and different instruments can then be brought in on different counts.

Three years ago, in our primary grades 1 and 2 we gave a little operetta of the "Three Bears" and with the money from this bought our band suits. There are 28 of them, white Indian Head, trimmed in green fast color bias tape—green and white, the colors of our Wheeler School. They are all made from one pattern. Little boys and girls all dress alike. The little hats are Woolworth products to which are added the green stripes.

Every child in our room belongs to our band, even though there are some who cannot keep good time—they love to be in the band and I could not break their little hearts by refusing them a place and an instrument. How hard they try—that they may be able to appear in their band suits and play at an evening's entertainment, or at P. T. A. The fond parents and relatives come for miles to see and hear their little ones perform.

When the children pass on into the third grade the suits and instruments remain for others who are just entering school. It takes much practice each year before the beginners can appear with the second graders in a little program. We play by using and singing songs we know and by

using our Victrola. We have Columbia and Victor records arranged for the Toy Orchestra. Then we sometimes have piano accompaniment to accompany them. We practice 20 minutes twice a week. To keep up the interest sometimes we sing a verse, then play it. And you should hear the children whistle, yes—we really whistle in school regardless of the old saying that by so doing, one "will always come to some bad end." Then too, we sometimes use our little "jazz-bo" horns.

Of all the instruments, the cymbals are most coveted. They all want to play them and of course there are only two who can be favored at a time. Next the tambourines are most sought. When the band appears in public neither the music supervisor nor myself lead them. A little boy or girl leaves his chair and steps out in front and with his little baton beats time indicating when certain instruments are to be played or when the whole band is to play. He gains much applause when, at the end of the selection, he faces the audience and removing his hat makes a solemn bow. Sometimes there will be three different leaders during an evening's entertainment. The children are trained for leaders as they are trained to play the different instruments.

Aside from the happiness that the children gain from our efforts in the band work they gain much in rhythm which is the real foundation for band and orchestra work later on in the grades and High School.

A picture of the Wheeler Baby Band is shown on the center spread in this number of THE SCHOOL MUSICIAN.

Who Said Girls Can't Play in Orchestras?

WELL, if you said it—you're mighty mistaken. Just look at this, a photo of Helen Blondelle Eldridge of St. Elmo, Illinois, who is

the only girl French Horn player in The National High School Orchestra. She played in the orchestra at Interlochen, Michigan last summer, will go on the Eastern tour, and will be a member of the Orchestra again next



Helen Blondelle Eldridge

summer. Come on girls, don't let the boys kid you any longer—let's hear from more of you who are instrumentalists and we'll show 'em what Women's Rights stands for! Let's go!

Marion High School Band News

By TOM HAMILTON
Marion, Indiana

The Marion Concert Band gave the second of its series of popular concerts February 20 to one of the largest gatherings that every attended a concert in Marion. The number best received by the audience was the ever popular "Nutcracker Suite." Jean McPherson's trombone solo was so applauded that an encore was played.

The Band is earnestly working on the contest numbers, "Scenes from Nibelungen Ring" by Wagner, and "Egmont Overture."

For the next concert, the Band is preparing the Introduction to Acts One and Two from the opera, "Jewels of The Madonna." This opera is one of the later ones and employs modern rhythm and interpretation.

Mr. Tuttle, director of the Band, has installed a new outside practice system requiring all band pupils to practice from five to ten hours each week.

Ye—ah?

Teacher: Tommy, do you know who built the Ark?

Tommy: No—ah.

Teacher: Correct.



This is the Township High School of Murphysboro, Illinois.
Mr. Andrew Mikita is the Director.

They're all "Up in the Air"



Just look at that cast of choruses for the operetta "Up In The Air" recently set before an unsuspecting and defenseless public by the High School Glee Club of Wyand, Illinois. Anyway, it was a great success under the direction of E. Marie Laughlin, the high school music teacher, and the local populace were more than pleased with the performance.

In fact, looking at the original photograph which of course is a great improvement over the half-tone reproduction above, we must admit that the cast is well decorated with beautiful girls of both the blonde and brunette types, to say nothing of the handsome young men. Even the black-face comedian looks very highly civilized behind the cork although we suspicion that there must have been some good reason why he was obliged to wear his make-up in the picture.

We would be glad to have more information and more pictures from the various schools that are busy just at this season putting on their annual operettas and cantatas. Won't you let us hear from you?

Do You Promise to be Good Boys and Girls while your Supervisor is Attending the Conference in Chicago this Month?

SCHOOL music supervisors these days are busy cleaning up their desks preparatory to departing for Chicago to attend the Music Supervisors' National Conference, which is to be held at the Stevens Hotel the week of March 24.

In addition to attending the Conference sessions, which will feature outstanding speeches and speakers, the finest music and musicians, and discussions of great practical value, the supervisors also plan to take part in the unique contest in which 40-odd prizes valued at several thousand dollars will be distributed by the Music Education Exhibitors' Association to supervisors who will visit the educational exhibits which are to be held in connection with the Conference.

The Conference exhibits this year will be bigger, better and more interesting than any held in previous years. The prize contest is planned by the members of the Music Education Exhibitors' Association as a tribute to and appreciation of those supervisors who are active members of

the Conference and to encourage as many of the supervisors as possible to see the Chicago exhibits.

A Raymond & Whitcomb thousand dollar two-months' tour of Europe next summer, a handsome \$385 Cable midget piano, two Majestic radio-phonograph combinations valued at \$225 each, a Holton saxophone, a Lewis cello, a King trumpet or French horn, and other musical instruments, publications, etc., that have a special appeal to the supervisor, are included in the list of contest prizes.

Every music supervisor who registers for the Conference will be given a special card which will be punched at certain places as the supervisor makes his way through the exhibits. These cards the supervisors will turn in a day or two before the close of the Conference, and from these numbered cards Miss Mabelle Glenn, president of the Conference, will draw a number of cards equal to the number of prizes in the contest. The first card drawn will dispose of the European tour, the next of the piano, the third

of one of the radio-phonograph combinations, and so on down the line until the last of the prizes is exhausted.

The European tour first prize in the contest is the tour which Raymond & Whitcomb, famous travel agency, is featuring this year as the "Music Supervisors' Tour," planned specially for music supervisors, their friends and other music lovers, and calculated to include visits to all of the great musical and dramatic events of Europe in 1930. In view of the large number of school music supervisors who will take this tour next summer, there is the possibility that the winner of this prize will already have arranged for the tour. In such an event, all money paid in on the tour by the winning supervisor will be immediately refunded.

Your School Had Better Win

Boys and girls, it won't be long now until your school band will be needing money for traveling expenses to the School Band and Orchestra Contest. Remember your School Band may be elected to go to the National Contest and that always takes money.

So you had better get busy in the Girls vs. Boys contest and work very hard to win the prize for your school. If you do not know all about it see your supervisor. Get your registration in right away and you will still have time to win. This is a great opportunity. Don't miss it!

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The Little Music Master's Classroom

See the Questions on Page 3 Before You
Read this Page

From Monody to Harmony

IT HAS been seen that the music of antiquity consisted solely of *monody*. Not only that, but, for the first ten centuries of the Christian era, both Church music and secular music were limited wholly to melody—a single line of tones. Single part music, or monody, is the first form of music with all peoples. It still exists among the Chinese, Hindus, Arabs, Turks and Greeks.

Extensive works of art, using music, are possible only in connection with poetry, and this is the manner in which music was applied in classical antiquity. The liturgical recitations heard in the Catholic Church doubtless are echoes of this ancient speech-song. Modern recitative has arisen from the endeavor to imitate the pitch variation in speech by musical tones. Its inventor, *Jacopo Peri*, in the preface to his opera "Eurydice," published in 1600, distinctly says as much.

The Influence of the Principle of Tonality Upon Musical Development

Among the nations who possessed one part music, we necessarily find certain scales for melodies to move in. These scales are various in kind, partly, it would seem, very arbitrary. In determining the part played by these tone systems in the development of art music, one of the most essential points to consider is whether there existed a determinate relationship of all the tones of the scale to the fundamental tone, or tonic. Modern music effects an internal connection of this sort among all the tones of a composition, by making their relationship to the tonic as perceptible as possible to the ear. This predominance of the tonic, as the link connecting all the tones of a composition, is termed the *principle of tonality*.

Ancient Greek music differed from ours in that a composition ended on the dominant instead of on the tonic. This is in full agreement with in-

tonation of speech. From this it follows that the Greeks, who were the first to use our diatonic scale, were not without a certain aesthetic feeling for tonality, but that they had not developed it so decisively as in modern music.

The reference to a tonic is more distinctly discerned in the scales of old Christian ecclesiastical music.

Are You a Regular Student in this Classroom? The Little Music Master would like to know. Won't you tell him?

Originally the four so-called authentic modes were those determined upon by Ambrose of Milan. These are:

D, E, F, G, A, B, C, D
E, F, G, A, B, C, D, E
F, G, A, B, C, D, E, F
G, A, B, C, D, E, F, G

As constituted, not one of these agrees with any of our scales. Perhaps, however, the change of B into B \flat was allowed from the first, and thus the first scale would coincide with our normal D minor, and the third scale with our F major. Though not strictly observed, there was a rule that songs in the first scale should end in D, those in the second in E, those in the third in F, and those in the fourth in G. This marked these tones as tonics in our sense of the word. Hence, although the rule of tonality had already been remarked in these medieval ecclesiastical scales, the rule was not clearly defined. It admitted so many exceptions, that the feeling of tonality must necessarily have been much less developed than is the case in modern music.

The Hindus also conceived the idea of a tonic, although their music is likewise unisonal. They called their tonic *ansa*. Fétis and Coussemaker in *Histoire de l'Harmonie au Moyen Age* call attention to a similar sense of tonality as prevailing in the few known remains of old German and Celtic melodies. Although, therefore, homophonic music was probably not entirely without a reference to some tonic, the sense of such relationship was not so consciously felt nor applied as in modern harmonic music. Here a few consecutive chords suffice to establish the key impression of any portion of the composition.

Counterpoint, the Stepping-stone to Harmony

The second stage of musical development is the polyphonic music of the middle ages. It is usual to cite as the first part music the so-called *organum*, the original description of which is attributed to the Flemish monk Hucbald (840-930) at the beginning of the 10th century. In the organum two voices are said to have proceeded in parallel fourths or fifths, with occasional doublings of one or both in octaves—very unedifying to our ears.

The first undoubted form of part music was the *descantus*, which became popular at the end of the 11th century in France and Flanders. The oldest specimens of this kind of music extant are of the following description: Two entirely different melodies were adapted to each other by slight changes in rhythm and pitch, until they formed a tolerably consonant whole. Although viewed at first as a mere musical trick, the *descantus* unlocked a veritable treasure house of musical potentiality. There was no division of time in the Gregorian chant. The rhythm of dance music was probably extremely simple. But, in the *descantus*, in order to keep the various parts together, time had to be strictly observed. Hence, the art of

(Continued on page 36)

Complete Program for Music Supervisors National Conference in Chicago in March

WHAT will undoubtedly be the greatest music gathering ever held in this or any other country, is the second biennial meeting of the Music Supervisors' National Conference, which is to be held in Chicago the week of March 24. Seven thousand school music supervisors from the ends of the United States are expected to be in attendance at the sessions, which are to be held in the Stevens Hotel.

"Amateur music" will be the keynote of the Conference. Recent developments in music, like the radio, the vitaphone, etc., have introduced new elements into music teaching, among them the all but complete elimination of the incentive to music study as a vocational subject. The entire question will come before the supervisors for thorough discussion. It is pointed out that school youngsters write essays, stories and poetry in composition classes, not with the idea that even one in a hundred will make writing a profession, but with the thought that such creative writing experience will inspire the girls and boys with a greater desire to read the best authors. Similarly it is held that every child should learn music, not because it is going to bring a larger income, but because first hand experience in singing, in playing and in hearing the best of music beautifully performed, opens the ears and the minds of the pupils to the beauties of sound which make for a richer and more complete life.

The complete program for the Chicago meeting, as made known by Miss Mabelle Glenn, president of the Conference, is the finest ever provided for such a meeting. Speakers will include outstanding persons like Dr. Walter Damrosch, Dr. Edward Howard Griggs, Dr. John Erskine, Peter W. Dykema, William J. Bogan, superintendent of the Chicago public schools, Rudolph Ganz, Guy Maier, Percy A. Scholes, of Montreaux, Switzerland; Helen Hay Heyl, Frantz Proschowski, Joseph N. Weber, president American Federation of Musicians; Dean G. L. Butler, Syracuse University, president of the American Association of Schools of Music; Mrs. Ruth Haller

Ottaway, president of the National Federation of Music Clubs; Dean Chas. H. Mills of the University of Wisconsin, and many other noted music education authorities and outstanding music supervisors.

Musical features of the week include a concert by the Paulist choristers, a band demonstration by five champion school bands, an all-Chicago school chorus, a concert by the Flint (Mich.) a capella choir, two concerts by the National High School Orchestra, and one by the National High School Chorus, and a complimentary concert to the supervisors by the Chicago Symphony Orchestra under the direction of Frederick Stock. Many sectional meetings and a variety of demonstrations are also on the program to make the Conference of the greatest practical value to the supervisors.

Recreation Building is W. C. Grunow Gift to National High School Orchestra and Band Camp

A GIFT of a recreation building for the girls of the National High School Orchestra and Band Camp at Interlochen, Mich., has been made by William C. Grunow, of Chicago, vice-president of the Grigsby-Grunow Company, Majestic radio manufacturers.

The building is to be known as the Lois C. Grunow memorial hall, in memory of Mr. Grunow's daughter who died recently. Mr. Grunow will also provide the funds for furnishing the building.

Plans are under way for the broadcasting of the Camp's Sunday Concerts next summer and for a concert tour of Europe by the orchestra the following summer. The broadcasts will be given as Majestic Theatre of the Air programs over the Columbia chain every Sunday evening from July 6 to August 24, nine to ten o'clock, eastern time. The concerts will feature the National High School Orchestra, the National High School Band and the Camp a capella choir, together with all famous guest conductors and soloists. Broadcasting will be done direct from Interlochen Bowl, where the concerts are given.

Boys VS. Girls

The Big New-Membership competition is swinging into action in big schools, and little schools all over this musical land of ours. The boys and girls are pitting their wits against each other in a friendly tug of war that is growing into a national contest. If your school has not yet registered in this great event, do it now. Still plenty of time if you act quickly.

See Your Supervisor

The Magic Flute, a Tale of the Great Composer, Mozart

(Continued from page 9)

I know—Mozart is the greatest composer in the world."

Mozart's first symphony was written at the age of eight. By the time he was 15 he had completed 12. In all, he wrote 49 symphonies, the three greatest of which were written in the space of one year. One of these three, the masterful Symphony in G Minor, was written in ten days. Any great composition has both unity and variety, and in the G Minor there is such perfect unity that you will scarcely notice a change, except through great concentration. His measure rhythms never change, although there are three charming rhythmic patterns introduced. As the name would tell, the first theme is in the key of G Minor. Again, variety is secured by placing the second theme in the key of the relative major (B flat) at the close of the first movement.

In appearance, Mozart was small and of delicate features. He was proud of his great head of hair, which he kept meticulously powdered and tied into a queue. He loved fun, and he read and enjoyed fairy stories to the end of his life. From childhood on he had a simple dignity, gained perhaps from the encounters he had with people in the course of those early tours at the age of six. It is said that, on one of these occasions, he played before the Empress and her court in Vienna. He looked at the assemblage—all garbed in heavy brocades and laces, and with set, sober faces—and shook his young head and said: "I think none of these people knows anything of music. I see it in their looks. They look too stiff." Another time in his childhood he told Marie Antoinette that he loved her and would marry her some day because she had picked him up when he had fallen on the slippery floor of the palace.

About the middle of 1791, Mozart began to fail in health. All his life had been one tremendous strain of poverty and mental labor, for, as his wife, Constance, said, "He was always working in his head, his mind was in constant motion, and one may say that he never ceased composing." Therefore, when he was asked by a stranger to write a requiem mass, Mozart's weakness caused him to toy with the thought that this might be his own requiem. He worked feverishly upon its composition day after day all through the summer and autumn of

TUNING CHART FOR BAND

The above tuning chart will be found most practical for beginner bands without oboe sections. Where oboes are not available, the ordinary practice is to tune to the B \flat clarinet, but since beginning clarinet students are inclined to vary the pitch of their instruments, tuning to the B \flat cornet will usually be found more satisfactory.

1791; he continued to be ill, and, as he worked, he grew more and more to think of the probable nearness of his own end. It did prove to be his own requiem, for Mozart died December 5, 1791; he was buried during a severe snowstorm, and his cold, lonely grave did not boast even a headstone.

Every once in a while in our lives, we happen upon something—a poem, a flower, a building, or music—which says nothing to us except "Beauty!" a perfect sonnet, speaking of springtime and youth; a half dozen pansies floating in a little blue bowl; a classic white church standing strong and tall amid falling snow; or a Mozart symphony.

Send in Your
Contest Entry Blank
for the
Girls vs. Boys
New-Membership
Derby

Today

The Little Music Master's Classroom

(Continued from page 32)

descanting developed a system of musical rhythm, which again infused greater power and importance into melodic progression.

But, above all this, the artistic combination of different voices, at first so simple, soon developed into a new invention, which has ended by attaining predominant importance in the whole art of musical composition. This invention consisted in causing a musical phrase, which had been sung by one voice, to be repeated by another. Thus arose *canonic imitations*, which subsequently developed into a highly artistic system, especially among Netherland composers.

Next month, THE LITTLE MUSIC MASTER will explain how the various combinations of parts is related to the progress of harmony.

You and your school are going to be left out in the cold if you don't register now in the great national game of Girls vs. Boys. There is really more to this big event than we have told you about in the columns of this magazine but your supervisor has all of the facts. See him and get your registration in right away. There is still time for your school to win if you act promptly. Do it now and avoid a big disappointment when the cheering starts.

An Intimate Chat About Charles B. Righter

Of our Hall of Fame

(Picture on page 2)

Charles B. Righter was born in Chicago in 1896 but has made Lincoln, Nebr., his home city and attended the University School of Music and University of Nebraska at Lincoln, as well as Colorado College, Colorado Springs, Chautauqua Institute at New York and Bush Conservatory at Chicago. Mr. Righter also studied under the following private teachers: Violin, Carl F. Steckelberg, Edwin A. Dietrich, Louis Persinger, Richard Czerwonky and Sevcik; piano, Ernest Harrison; harmony and theory, Edward Hale and John Rosborough; voice, Howard Kirkpatrick; public school methods, Howard Clarke Davis and Harry O. Ferguson.

During the World War Mr. Righter saw two years' service in this country and overseas and played first clarinet in the 5th Nebraska Infantry Band and 314th Engineer Band. His professional experience has been varied, including the Colorado Springs and Lincoln symphony orchestras, concert bands, theatre and radio orchestras and since 1919 Mr. Righter has been supervisor of instrumental music in the Lincoln City Schools in addition to being head of music department since 1927 and instructor of violin and instrumental methods, University School of Music since 1921.

Mr. Righter has a B. Mus. degree from University School of Music and a B. F. A. from University of Nebraska. He is now registered in the graduate school of the University of Nebraska, is president of Beta Chapter, Pi Kappa Lambda; a member of Alpha Rho Tau and Phi Mu Alpha, the Lincoln A Capella Choir, the A. F. of M. and in addition is State Chairman for the National Music Supervisors Conference.

Under Mr. Righter's direction, the Lincoln High School Orchestra has won the Nebraska State Contest (first

place) each time it has entered—five times. It won second place in the Mid-Western Contest sponsored by the National Music Supervisors Conference held at Kansas City in 1925, and also won first place in the National High School Orchestra Contest held at Iowa City in 1929. The Lincoln High School Band has won first place in the Nebraska State Contest four times and second place once in the five years of participation.

In addition to the above, Mr. Righter has been appointed director of the Iowa All-State Orchestra and Band which will be organized this coming summer under the sponsorship of the University of Iowa. These groups will be composed of the winners of the solo contests in Iowa and they will rehearse throughout the summer session of eleven weeks.

"The best in instrumental music," writes Mr. Righter, "has been the slogan of the Lincoln orchestra. We harbor no jazz in Lincoln High School but our programs do include the better types of light music along with the standard and classical masterpieces. Enthusiasm for good music is probably at the bottom of any special results that may have been achieved by the Lincoln orchestra.

"In closing, permit me to say that I think you are doing a fine piece of work in giving us a magazine devoted to the instrumentalist. The one feature of your magazine which I do not like personally is the emphasis upon the plectrum instruments and even at times, jazz itself. I cannot see where this phase of music requires any promotion or where it is calculated to help the whole program of music in our schools. I much prefer that you know my stand in this matter at the magazine has my whole-hearted endorsement."

*This Election to our Roll of Fame by Ralph Olsen,
Mansfield, Ohio*

**Who is your favorite for Next Month?
Let's have your Votes**

*Address Hall of Fame Editor
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How Good Is the Drum Section of Your Band?

A BAND with a good percussion section is invariably a good band. "With a good drummer we stand, without him we fall," says Ed. Chennette, author, composer, arranger, and band leader. Bands like Joliet High School and Senn High School appreciate the value of a good percussion section. That is why they choose Ludwig Drums.



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The Drum Major's Manual will prove profitable reading for every member of the band. Contains all the signals and drum major's positions. Only \$1.



The Moeller Book, a complete text-book covering the rudiments. The drummer who has mastered this book can hold his own in any company. New low price \$2.

The Drum and Bugle Manual. Instruction and Music for the modern drum and bugle corps. \$1.

Drum Technique in the Band and Orchestra. A handbook on drums and drumming. 48 pages. 10 cents.

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It Is to Laugh

Fatal Music

At a performance of an amateur dramatic club an amusing incident occurred through the nervousness of one of the performers.

In a play a very fine band was the leading feature, and on every side nothing but praise and flattery of the music was to be heard.

In the third act the nervous young amateur, who was playing a minor part, was to rush on the stage while the band was playing and cry: "Stop the music! The king is dead."

The critical moment came, and the excited, highly-strung amateur rushed on. "Stop the music!" he cried. "It has killed the king."

#

A Stirring Story

Tenderfoot: Did you read about the man who swallowed his teaspoon?

Second: No, what happened to him?

Tenderfoot: He can't stir.

#

Checking Them Over

First Mother (reading letter from collegiate son): Dick's letters always send me to the dictionary.

Second Mother (resignedly): My Tom's letters always send me to the bank.

#

We Give Up

First Scout: What is the difference between an auction sale and seasickness?

Second Scout: One is the sale of effects and the other the effects of a sail.

#

Explained

To test his knowledge of English the native student was asked to explain what "out of sight out of mind" meant. He summed up in two words, "invisible insane."

#

We'll Take Ours Unbumped

As Grandmother was getting some eggs for breakfast, the wee granddaughter asked:

"Grandma, are you going to cook the eggs in your clothes or are you going to bump them?"

#

Politeness vs. Liberty

Trusty (bumping into warden): "Oh, pardon me."

Warden: "You'll have to see the Governor about that."

Do You Like our Jokes? Or Don't You?

An enthusiastic subscriber writes a beautiful letter encouraging praise for THE SCHOOL MUSICIAN, with this one descending criticism.

"I consider a joke department unnecessary in a magazine of this kind as the majority of high schools get much of this sort of thing in their own publications and of a better grade than those in your December issue."

Maybe we're wrong? We want to know! Is this the opinion of the majority? Tell us, please. Do you agree or disagree with this criticism? Shall we continue or discontinue our Joke page? Let's hear from YOU.

Sign of Progress

Mrs. Hinote: "How is Bobby getting along with his violin lessons?"

Mrs. Lonote: "Oh, just fine! Even when he is in another room, I can almost tell whether he is tuning up or playing!"

#

The Reason

Junior: "I've changed my mind about going to that formal dance tomorrow night."

Senior: "I couldn't borrow a tuxedo, either."

#

Preferred by Mail!

Boxing Instructor (after first lesson): "Now, have you any questions to ask?"

Beginner (dazed): "Yes; how much is your correspondence course?"—Pearson's.

#

'Leventy-One

A little girl began the reading lesson, but the teacher interrupted to ask the child to state the page. (It was page 111.)

"I am not sure," said the little tot. "Tell me what you think it is," encouraged the teacher.

"Page 'leventy-one," was the reply.

Still Determined

The trouble started when little Doris declared she would rather have half a jam tart than two-thirds of it.

"How often have I tried to tell you," said the exasperated teacher, "that two-thirds of anything is more than half? Now, you all know," she went on, "that Doris prefers a large portion of tart to a small piece. Funny child, isn't she?"

"Please, miss," said Doris in a small, clear, piping voice, "I don't like tart!"—Chicago Daily News.

#

Probably for Snow Man

Little Ann: "Mumsy, horseshoes are for horses, aren't they?"

Mother: "Of course, darling. Why do you ask?"

Little Ann: "Because I was just wondering about some snowshoes down at the store!"

#

Prove It!

Rastus: "Ef yo' says anything ter me Ah'll make yo' eat yo' words, man."

Exodus: "Chicken dumplings, hot biscuits, and watermelon!" — Pathfinder.

Labeling Personality!

One of the Outdoor Sports at Camp Wainright

HAVING been a student at the Wainwright Band & Orchestra Camp, Oliver Lake, La Grange, Indiana for the last two years, I feel that I can speak assuredly of my impressions of this camp.

Emerging from a shady drive along Oliver Lake, you come upon the camp in full view ahead with its orange and black structures blending harmoniously under a dazzling sun.

Flower beds and gardens in colorful array . . . the fragrance of a blossoming orchard wafted on a gentle spring air . . . the tender grass turning its blades of green to be kissed by an affectionate sun . . . birds caroling merrily to the rejuvenated earth . . . trees swaying rhythmically to a lilting wind . . . the blue-green lake under an azure sky, its glistening waves rolling in an undulating motion, breaking against the seawall with a swishwashing lullaby . . . an airplane droning its far away song, as do the busy bees in their new found clover.

You sense its mood right away, and you need no one to say "make yourself at home" . . . you hop out from your car and stay out. All this talk about adaptation to environment does not apply to camp. Some indefinable spirit gets underneath your skin the minute you get your first glimpse of the place. Everywhere the atmosphere is that of cordiality. You don't "acquire friendship" or "make acquaintances," for the minute you arrive you are naturally friendly toward everything and everyone.

Truly, it has its boy appeal. The kind of place boys in their teens yearn for. Boys do not bother about fancy clothes or uniforms . . . a smacking sun does the job up brown.

Boys will cry and sob each other good-bye at the close of the term. But more often it is with some trepidation a plain boys' farewell, "so long, see you next summer." And big boys, too, feel reluctant in leaving the place where they have spent their happiest vacation. It is their dream, their ideal camp, free and democratic.

Boys do not know one another by their family pedigree or by their social status. Boys learn something

about human nature and its behavior. They learn to judge their fellow associates by their true qualities, their outstanding traits of character.

Thus the conventional form of greeting is done away with. Instead, you hear hello: "Blizzard," "Lightning," "Dynamite," "Goliath," "Angel Face," "Sister," or "Monkey."

A boy's name at camp is the sum of his personality. Therefore, you may surmise that "Blizzard" would be a forceful boy, "Dynamite" representative of an unusually energetic fellow, "Lightning" typifying speed and agility, "Goliath" denoting one muscularly developed, "Angel Face" to be a sweet mannered boy, "Sister" as an effeminate and rather affectionate type, while "Monkey" would be inclined to fun and mischief.

And so on, perhaps, for the first time in their lives these boys learn to estimate their associates by their in-

trinsic worth, unprejudiced by their parent's social scale or wealth.

Boys yearn for the unrestricted freedom of nature. At Oliver Lake they will be at once receptive to camp life which allows a boy full expression of his nature. Something doing every minute of the day, hiking, fishing, shooting, riding, racing, boating, sailing, clamming, swimming, diving, boxing, wrestling, tennis, volley and baseball offer active recreational exercise.

After daily setting-up exercises comes "morning dip" and you are clearly awake. An "afternoon dive" refreshes you alive. For a sweet goodnight take a "moonlight swim."

Another thing that particularly impresses me is that boys who have had routine band training are well behaving, obedient and attentive. Ensemble work demands teamwork of the highest order and after eight weeks of this training you will see quite a difference in a boy's poise. He becomes alert, punctual, responsive and orderly. Music is an effective study because it requires keen concentration on the part of the player. Boys must think before they act, an act which later becomes a habit in all phases of activities.

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These Seven Pearls of Music

(Continued from page 11)

tioned cooperation, subordination and leadership, is a quality not to be neglected in the development of an intelligent citizen.

Vocational Efficiency

The fifth objective is vocational efficiency. We do not stress music as a vocation, although there is ample opportunity for the expert in the concert world, the commercial music profession, and the teaching profession. It is a splendid avocation, however, and has often been the financial means of furthering one's education. Instrumental music is taught more as an art and a cultural subject than as a vocation. It is very beneficial to vocational efficiency in being a means of relaxation and recreation.

Love of Home

Worthy home membership implies first of all the use of the home for

more purposes than eating and sleeping. Those who aim to become proficient in instrumental music must of necessity spend much time in studying their instrument at home. Parents are interested in band music, as evidenced by the rise of band parents' organizations. The parent becomes interested in the potentialities of his child. Music becomes a common subject in the family. Worthy home membership requires unity of family interest. If it be true, as claimed, that wholesome literature is beneficial to the disposition, instrumental music indubitably produces the same harmonious effect, making one much more agreeable to live with in the home.

Improvement of Leisure Time

Perhaps the greatest defense of the band is the worthy use of leisure time, the seventh fundamental principle.

To the man educated in music, nothing is more recreative than the cultural pastime of providing his own music or combining it with that of others. He becomes interested in attending concerts and recitals. Some are stimulated to study harmony and composition; others find that music calms them after a strenuous day. It is a much greater satisfaction to be active than to be merely a passive listener. Instrumental music may be either individual or social. It has been the hobby of many outstanding men. Frederick the Great, Goldsmith, Washington, and Lanier played the flute. President Harding played the cornet. And so we might cite numerous examples. Logicians might say, "Ah, argumentum ad verecundiam, a fallacy." However, these names are merely illustrations and not for the purpose of argumentation.

This article does not purpose to show that band music is the most important subject in the curriculum—that it should be substituted for English and Mathematics as a solution to all educational problems. It merely purposes to impress educators with the wholesomeness of this often misunderstood subject.

What Gangsters Have Taught Me About Music

(Continued from page 17)

need for children's courts." So I say that music, no matter what branch of it may be followed, will aid you in your search for culture. It provides a mental relaxation which is uplifting, educational and progressive. It will bring into your mind, happier and more important thoughts and prepare you for that part of life which every one spends, and so few of us spend well—leisure. George Eastman has made this significant statement, "As leisure time increases, music becomes more and more necessary."

Let's have more instrumental music and less crime.

An Excellent Reason

Mother: "Johnny, why do you eat more pie when we have company than when we're alone?"

Johnny: "We have pudding when we're alone."—Chicago Daily News.

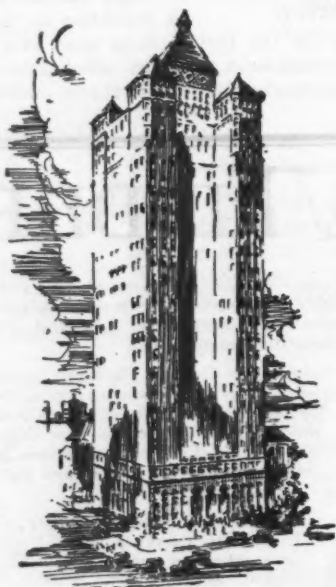
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Back on the Job

First Executive: "Did you enjoy your vacation?"

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WRITE FOR RESERVATIONS

Mr. Peterson Acts as Doctor to Sick Bands in Michigan

(Continued from page 13)

sitated his being an invalid for nearly a year because the injured member did not heal so well as was expected.

A year out of the life of a normal, healthy boy at fourteen seems a terrible thing but perhaps in this case it was the factor which made Mr. Peterson decide upon a career in music.

During that year he spent nearly all his time practicing on the violin he then possessed. It was here that he perfected the sound technique given him by his teacher. In those long hours he would also experiment with his violin and thus evolved many theories of his own which have made him so successful with his many pupils.

After his recovery and in his fifteenth year he directed his first orchestra consisting of four pieces. Through continued practice and hard work he perfected himself and when eighteen produced his first orchestra of fifteen pieces. This orchestra played with such finesse it was offered a contract with the Lyric theater where Mr. Peterson directed it for fifteen years.

During this time he studied under Maestro Sands of the Cincinnati Symphony. Mr. Peterson made his professional debut under Professor Sands in Hamlin Concert Hall which was then the center of flourishing artistic summer colony on Lake Michigan.

After his debut he opened a studio for violin, clarinet, and saxophone instruction. During its fifteen years this studio enrolled nearly a thousand pupils, many of whom have progressed far in the field of music. About the same time he entered business and today, after twenty-two years, his music store is serving the community as efficiently as when it first began.

Four years ago Mr. Peterson realized he could bring the joys of music to more boys and girls by group instruction so he placed himself under Professor Innes of Chicago and completed a course in band organizing and directing.

Since then he has organized fifteen bands, four in Ludington; the high school senior band, the junior band, the high school girls' band, and the St. Simons Parochial band. The remainder cover a large territory in western Michigan including Scottville, Custer, Fountain, Hersey, Free-soil, Whitehall, Montague, Honor, Elberta, Kalkaska, and Evart. He assisted in organizing the bands in Cadillac, Beulah-Benzonia, and Frankfort.

Mr. Peterson has become a doctor to sick bands for whenever any organization in western Michigan meets difficulties it sends for him to straighten them out. He gives his bands those solid foundations which he himself perfected during his invalidism. His bands progress because he does not use high pressure or false methods.

With so large a group of instruments he has produced some fine massed effects. His bands are called upon to play for nearly all public functions in western Michigan.

In 1928 Mr. Peterson had the honor of being guest conductor of the massed bands of this territory at the first National High School Band and Orchestra Camp at Interlochen. In 1929 his Ludington senior band won second place in the district class B contest competing against the invulnerable Lansing Boys' Vocational Band.

At the present time, besides acting in an advisory capacity to many organizations, Mr. Peterson has under his direct supervision over six hundred beginners in music.

(Concluded on page 42)

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(Continued from page 41)

Nearly every week one of his ensembles, orchestras, or some of his pupils broadcast over station WKBZ, Ludington, transmitting on 1500 kilocycles. Often Mr. Peterson himself renders solo numbers.

In closing the interview he said, "I expect always to find life's greatest joy in bringing music to boys and girls for I know that they, like me, can attain whatever success they wish if they are willing to practice."

Happy Individual

"I am not thin skinned. I am the first to laugh at my own foolishness."

"What a merry life you must lead."
—Gutierrez (Madrid).

✱

Might Be Worse!

"I don't think much of the rumble seat!"

"Same here! But suppose we had the hoopskirts, too!"

New Book**of the
National High School
Orchestra Contest**

THE National Bureau for the Advancement of Music has published its 1930 yearbook of the State and National School Orchestra Contests, which is now available without charge in single copies to those interested.

The booklet contains the rules and assigned and selective compositions to be used at the National contest and which are recommended for use in the state contests, and is similar in many respects to the band contest yearbook issued a short time previously.

The Bureau is fostering the State and National Contests in cooperation with the Committee on Instrumental Affairs of the Music Supervisors' National Conference, giving prizes and


recognizing the winners as eligible to the National. The Bureau has organized or given assistance to thirty state contests last year, and probably six or eight more states will be added this year. Nearly 500 orchestral groups took part in the contests in the spring of 1929, with a total of about 30,000 players, and fourteen of the state winners participated in the National at Iowa City, Iowa, under the auspices of the University of Iowa. The winners of this contest, who are the present holders of the National championship trophies in their respective classes, are: Lincoln High School (Nebraska) in Class A, and Mt. Clemens High School (Michigan) in Class B. The 1930 National will probably be held in Lincoln, May 16-17, but final arrangements have not yet been announced.

The Bureau and the Committee have organized and aided school band contests since 1924 but it was not until 1928 that they were enabled to extend their work to include the orchestra contests also. The first year of its work with the orchestra contests assistance was given in fifteen state events, so that the thirty state contests held in 1929 represent an increase of 100% in this branch of the Committee's work. In nearly all the states helped a second time there was a notable increase of the number of entries over the previous year. Some of the states having the largest list of competing orchestras last spring were Iowa with 88, Michigan with 52, Nebraska with 38, and South Dakota with 28.

The spread of the movement is being furthered by the establishment of preliminary district contests in a number of the states, these local meets making participation possible to many of the smaller and financially weaker schools which could not ordinarily send their orchestras to the state finals.

In all this work the Bureau emphasizes the educational value, both to directors and players, of the chance to compare their performance with that of others and to receive the constructive criticism of the judges. These judges' comments are one of the important features of the National and are being adopted also in the state contests. A second advantage of the contests is that they serve to arouse greater public interest in what is being done in school instrumental music and frequently result in more adequate support from school officials and from public funds. The Bureau constantly impresses upon the competitors that they should look upon mere winning as a secondary consideration

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and goes so far as to say that those schools should stay out of the meet which do not think they will gain from the experience whether they win a prize or not.

The membership of the Committee on Instrumental Affairs is as follows: J. E. Maddy, chairman, Ann Arbor, Mich.; A. A. Harding, Urbana, Ill.; Lee M. Lockhart, Pittsburgh, Pa.; David E. Mattern, Ann Arbor, Mich.; Russell V. Morgan, Cleveland, Ohio; Dr. Victor L. F. Rebmann, Yonkers, N. Y. and C. M. Tremaine, secretary.

The yearbook may be obtained by writing to Mr. Tremaine at his address, 45 West 45th Street, New York City.

Tough Luck Be Hanged

(Continued from page 7)

music and many of St. Mary's graduates are now playing in the leading bands of the country.

Since Brother Simon's first day with the band, it has traveled most of Maryland's railroads, has appeared in concert in many cities and has enjoyed many re-engagements. Its first long trip was with the New York Yankees featuring Babe Ruth. They played a three-day stand in New York, Philadelphia, St. Louis, Detroit and Cleveland, raising funds for building additions to the school. Babe Ruth was himself a former St. Mary's school boy.

New England—all of its principal cities—was well entertained in 1921 and 1922. The boys played to record crowds, at one time filling Mechanics Hall in Boston to capacity and again at the Arena in the same city, they played to an audience of forty-eight hundred.

Joliet, Illinois—home of the world's first champion high school band, also heard the band of St. Mary's in the Knights of Columbus auditorium in 1928, and they played at Mooseheart for the boys and girls of that institution.

Arriving in Joliet for the above concert on the last day of the National School Band Contest of 1928, the band was also reviewed by the Judges of the contest and was awarded first prize in class B. Shortage of funds prevented the trip to Denver for the national contest of 1929, but the boys are working now to raise money for their appearance at Flint, Michigan, next May to compete for national honors.

So you boys and girls who are looking forward to that event with hopeful eye upon the pièce de resistance, take notice that there is a newcomer in the field of competition and gird yourself for friendly conflict with an unexpected foe.

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(Continued from page 21)

to the violinist (the artist student) namely, the "Cadenza" taken from my "Meditation." In comprehending the following six forms of "Applied Science" for developing a mastery of the "Objective" or the Cadenza, it will be necessary to observe the following facts:

Like all cadenzas, which temporarily suspend the time and tempo, so it is with our model, yet it should not be played without feeling of a rhythmic under-current and in relative proportion to the time and tempo of the general movement of the composition, which in this "Meditation" is—two-four (time) and "Andante Pathetico" (tempo and expressive mood). I wish to mention also that this composition is entirely devoted to the performance of fingered actives (also the cadenza); this, however, is optional.

Study (1)

I have chosen to use half notes so as to broaden the entire model; this is primarily for the purpose of a "tone production" study. It also gives the student ample time to secure correct fingerings, good intonation, correct bowing and proper phrasing, corresponding to the model.

Study (2)

This rhythm is a most useful one to prepare each step of the entire model (or any model). You will observe that the first note is a held tone. This is the place where the mind should form the next step; namely, the short note (sixteenth) together with the following dotted eighth. Each dotted eighth note becomes the objective, while the group of a sixteenth followed quickly by the dotted eighth, becomes one thought and is the point of concentration.

Study (3)

This is all just like "study (2)" as a rhythmic matter, but is reversed as regards the each and every tone of our model. Therefore, the points of concentration have shifted and the accent hits on a different tone than in study (2), which is highly beneficial because it brings about a different sense of touch (sometimes adding much difficulty).

Study (4)

After studying (2) and (3) in a manner that would justify my explanation, the student is now prepared for the more fluent or connected performance which is brought about by leading from quarters to eighths, then to triplets and finally to sixteenths. I strongly recommend an accent on every beat. After this has made its impressions a sort of melodic pressure will bring a more artistic performance.

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Editor's Note—Secretaries of all National, Sectional and State Associations, correspondents and school music directors, please send announcements and further data for this column, which is intended to be permanent and authoritative.

Michigan State High School Music
Contest of instrumental and ensemble groups, School of Music of the University of Michigan, Ann Arbor, May 2 and 3, 1930.

Michigan All State High School Orchestra and Chorus, Joseph E. Maddy, director of the orchestra, and Harper C. Maybee, director of the chorus, School of Music of the University of Michigan, Ann Arbor, April 24 and 25, 1930.

National Music Week, the seventh annual celebration, on May 4 to 10, 1930, C. M. Tremaine, secretary, National Music Week Committee, New York City.

Northwest Conference Music Festival, Libertyville, Ill., May 19. Raymond F. Dvorak, Guest Conductor; J. Paul Schenk, Director.

Music Supervisors' National Conference, Chicago, Ill., March 21-26, 1930. Section B of the National High School Orchestra will appear under the batons of Frederick A. Stock and Joseph E. Maddy.

National School Band Contest, Flint, Mich., May 22-24, 1930.

Tennessee State Music Teachers' Assn., Nashville, Tenn., April 15-19. Mrs. Forrest Nixon, Centreville, Tenn., President. All-state High School Orchestra to be organized and directed by Jos. E. Maddy of Ann Arbor, Michigan. Other interesting contests and lectures scheduled.

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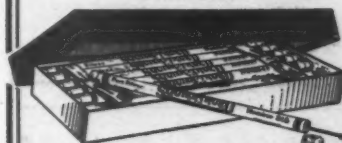
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How Do They Get That Way?

SHIRKERS are no good anywhere. In baseball or football they would get yelled off the field. In music we call them chair warmers; they make all the mistakes and hinder the good playing of others in their section. In a large percentage of bands we find some who don't amount to anything musically. Did you ever hear a band composed entirely of musical shirkers, those who will not practice? Several years ago I called six of my bands for a Sunday afternoon mass concert at a park. For a novelty I ordered all my bum players of the different bands to appear on the platform at four o'clock. There were twenty-two. From the time I raised my baton to what seemed the end of the tune I never heard such a lot of noise nor did I ever hear such applause. It was simply terrible and showed everyone present what a band sounds like when everyone is a musical shirker.

How would you like to be classed with the following two fellows who never did any home practicing? When assembling one of my high school bands for a football game I was told two of my four trombone players would be in the team. When ready to play and I saw my trombone section, I said: "It is terrible not to have any trombone players today." One of the band fellows said, "We have two." I said: "Yes, but—" The two in the team were wonderful trombonists and the two who appeared in the band that day were absolutely N. G. Not one note crept out of the trombone section that day.

Here is another on shirkers. A musical blind man attended one of my band rehearsals. After we played several selections I asked him for a pep talk. He got up and after a few general remarks said what we needed was more harmony. "There should be second and third clarinets in your band." Everyone laughed and he couldn't go on with his talk. The distressed blind man sat down and asked me what the trouble was. I said,



Some of Clay Smith's songs and their respective publishers. These numbers are published as solos and duets with 'cello and violin obbligato in various keys, as well as mixed male and female quartet and many of them for band and orchestra. They can be secured wherever good music is sold.

He Met Me There (Sacred)
Rotten Miss You
Room to See You
Dear Little Darling of Mine
Rising Days
Waiting Time
A Little Day of Long Ago
When I Go Serenading Sarah
Why Dream of Tomorrow
In The Northland
Eventide and You
With No One Near But You
Mistaken (Musical Reading)
The Deers (Musical Reading)
Octavo
Count Your Blessings
(Musical Reading)
All For America
(School Song)
Maid of the West
The Gift Supreme
Until the Dawn
Homeward's Babe
Red Nose
Indiana, Land of Love
The Angel Cake
My Dream Baby
With You Away
Trail Mail
To Miss A Kiss
Would You Might Answer Me
God's Sky of Blue
Mishawaka
Can You Forgive?
The Love Girl Of My Dreams
Little Boy Sleepyhead
My Old Home Of Yesterday
The Love Dream
Fishing
Day Dreams of You
Pancakes
When Life's Summer Skies
Have Fled
A Plain, Lili Callah'd Boy
Counting The Cost
Cuddles
Night Brings The Stars
And You
Smile, Smile, Smile
Visions of You
A Mither Taw Her Laddie
Dear Little You
Somewhere In The Land
Of Dreams
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Down The Old Trail
O' Dreams
Dawn In The North
Over The Hills To You
O God Of Love
All I Need In You, Just You
Your Eyes Are Stars of Love
A Prayer of Thanks
Gowanda (Indian)
Old Fashioned Flowers
One Night When Borrow
Burdened
Drifting To You
Was Little Cabin
Wanting To See You Smile
When You Sailed Into
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What Webster Has to Say About Playing the Reeds

(Continued from page 19)

of each one, and the chord name of it. As far as the individual part of any orchestral instrument is concerned, all musical compositions are made up entirely of three things. These three things are scales, or fragments of scales in some form or other, arpeggios in exactly the same manner, and what I call for lack of a better name, irregular intervals. The last named are seldom found, though many figures in clarinet parts, seem like irregular intervals at first, but a good knowledge of harmony will enable the player to identify them with some particular chord. Not always, but generally.

As so much of our clarinet music is made up of the regular items, or staples of the business, it behooves the clarinet player to lay in his stock. I believe it absolutely necessary to know every scale by heart. Not in every conceivable form, but the plain ascending and descending scale, starting and ending on the key note. This should cover as large an extent of the compass of the instrument as will be found practicable in the particular key in which the scale is being studied. Also the common and

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dominant 7th chords in arpeggio form, in every key, should be memorized in a simple form, as with the scales as explained above.

This is by no means as big an order as it might sound. Learning scales and arpeggios by heart is much like anything else we do. It is the start that is the hardest. After the first few are learned, the rest are more or less easy, depending upon the difficulty encountered in the fingering, more than upon any other one factor. Of course, the student will never acquire the ability to play the extreme keys such as D \flat major, etc., as fluently as the more simple signatures, but practice will enable one to play in any key with surprising smoothness, even if not with the same degree of speed.

One more word about the scales. When I advise so strongly that the student learn them all by heart, be it understood that this should include the minor scales, as well as the major and the chromatic scales should be practiced until the player is able to start on the lowest note, ascend to as near the highest tone in the compass of his instrument, as he is capable of going, and descend to the lowest note again, all as fast as possible consistent with smoothness, and without sacrifice to the tone he produces.

After saying so much about the importance of scales, arpeggios, etc., it occurs to me that perhaps the reader would appreciate having a few works of merit suggested, so that he may know where to look for good material for practice. For the young student who has not studied long, the Pare's Scale book is good. For the more advanced, there is a section in Baermann's method, part 1, division 3, that will be found to be unusually good material. For those who are quite advanced and are ambitious I would recommend the daily use of Finkelstein's Technical Studies for the Boehm Clarinet. I have spent many happy hours with Finkelstein trying to play each scale study, which is always one page long, in one breath.

To do this you will find that one must not only learn to control the breathing, but must have at command plenty of agility of execution. However, by the time you have spent a few weeks with this book you will probably have considerable agility. That is partly what the book will do for those who apply themselves.

Or Will Be

"Zed Perkins ain't the man he used to be!"

"I'll say he ain't! An' what's more—he never was!"

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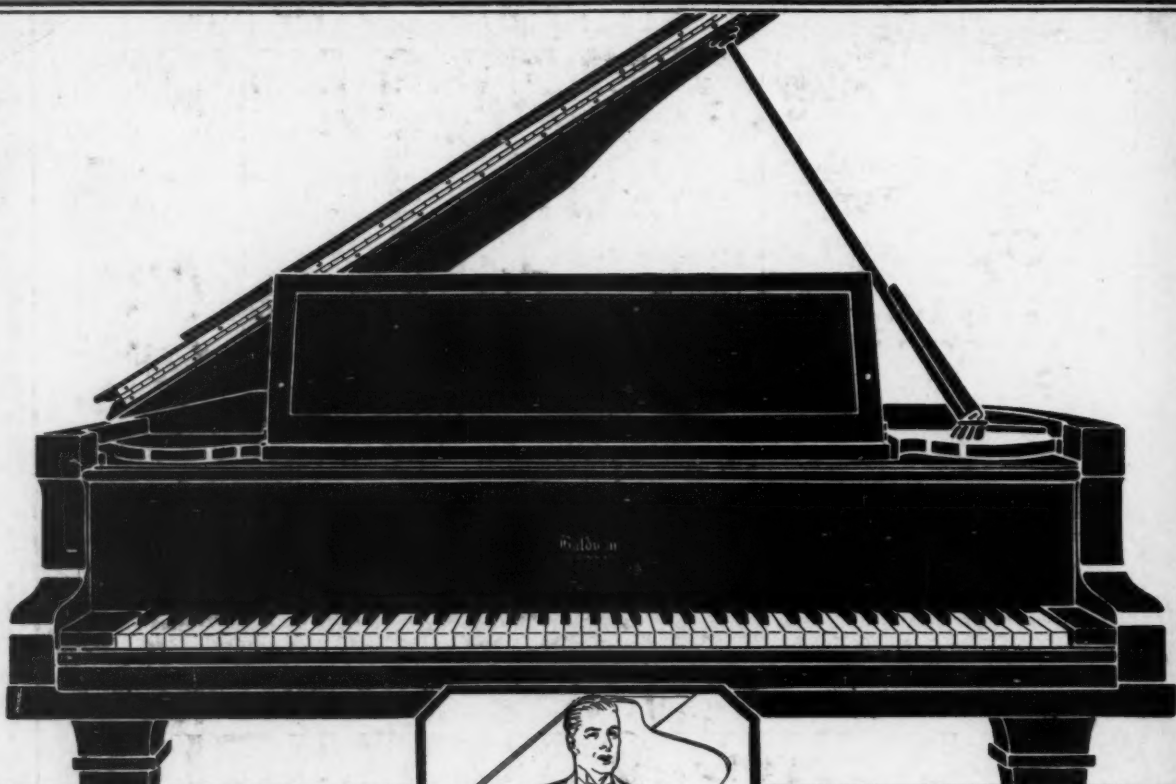


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